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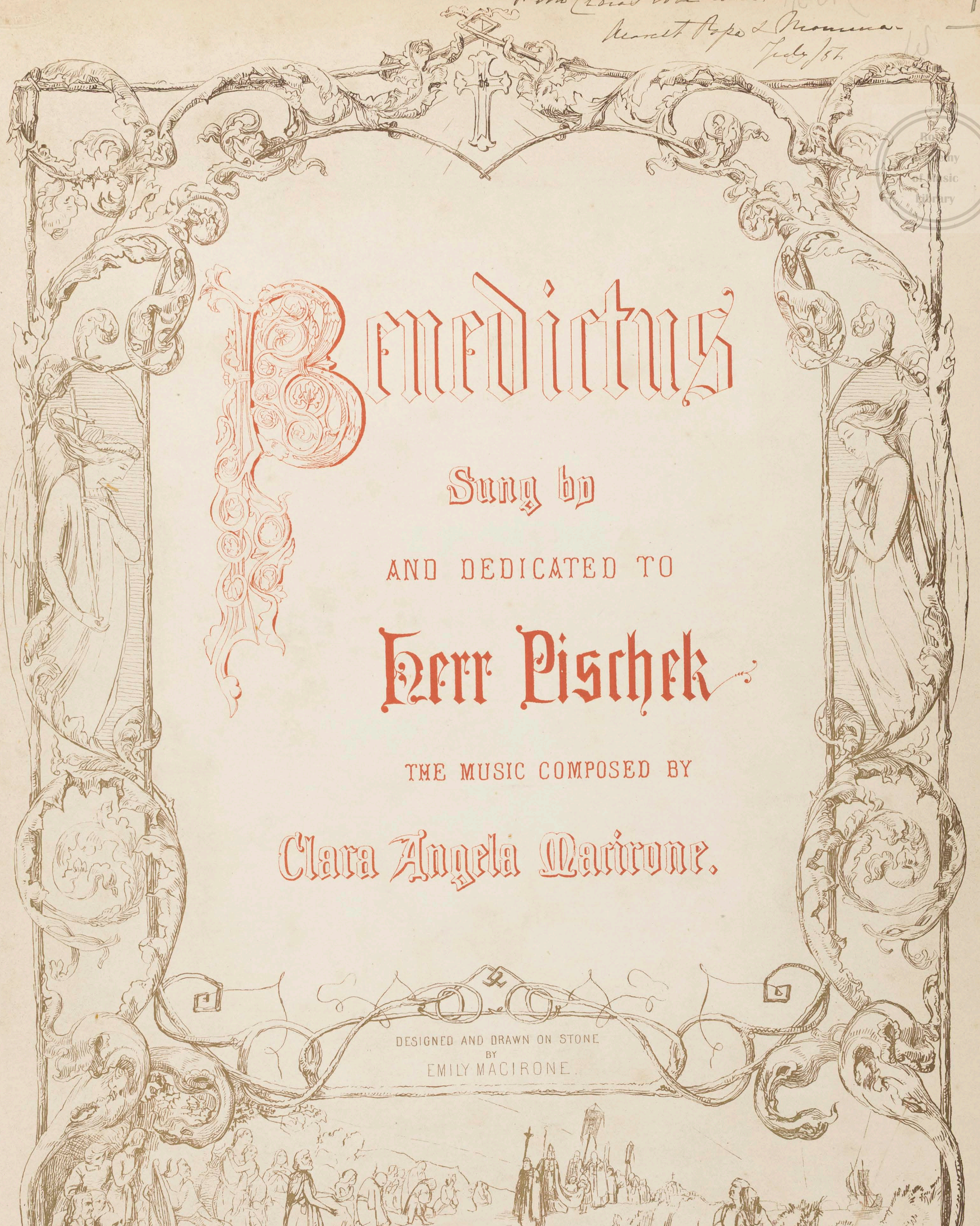
With Clara's love to her
dearest Papa & Mamma
July /57.



Benedictus

Sung by

AND DEDICATED TO

Herr Pischek

THE MUSIC COMPOSED BY

Clara Angela Macirone.

DESIGNED AND DRAWN ON STONE
BY
EMILY MACIRONE.

PUBLISHED BY C. OLLIVIER.

41 & 42, NEW BOND STREET.

PARIS,
BERNARD LATTE.

STUTTGARD,
D. JAY.

PRINTED BY M. & N. HANHART.

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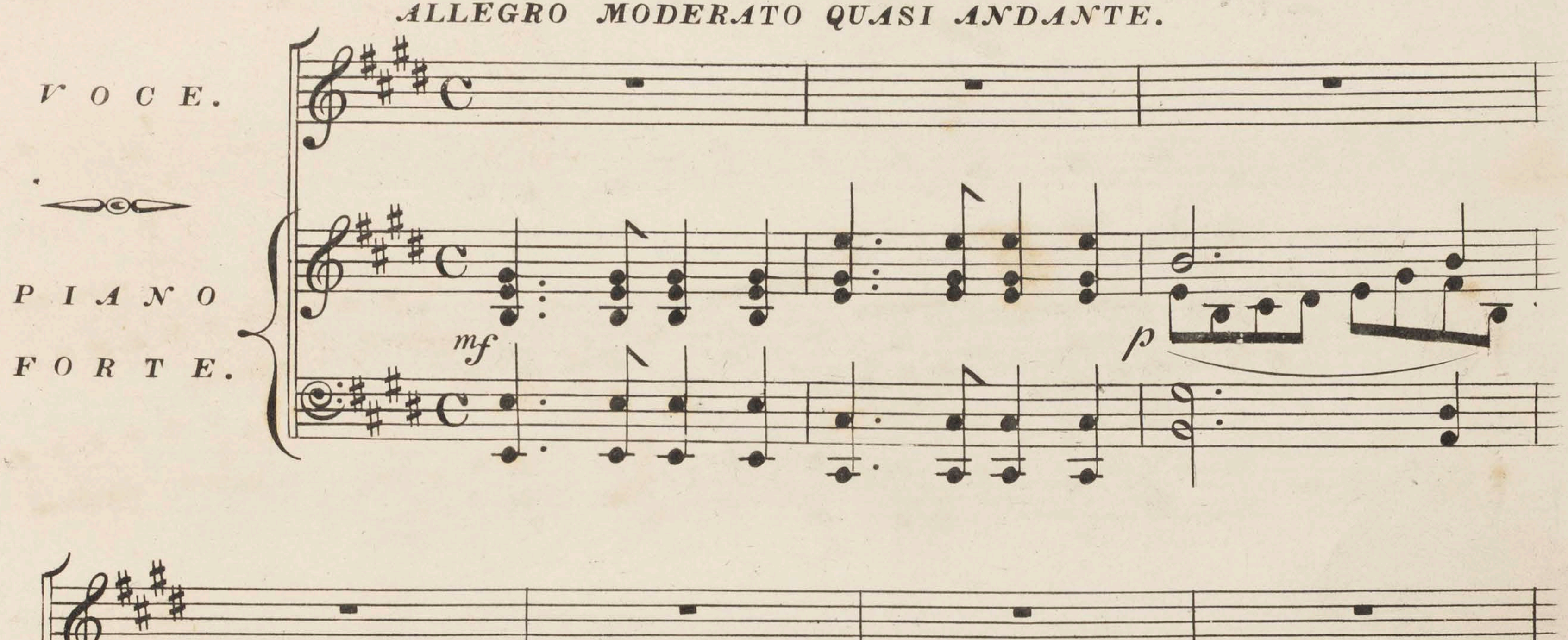
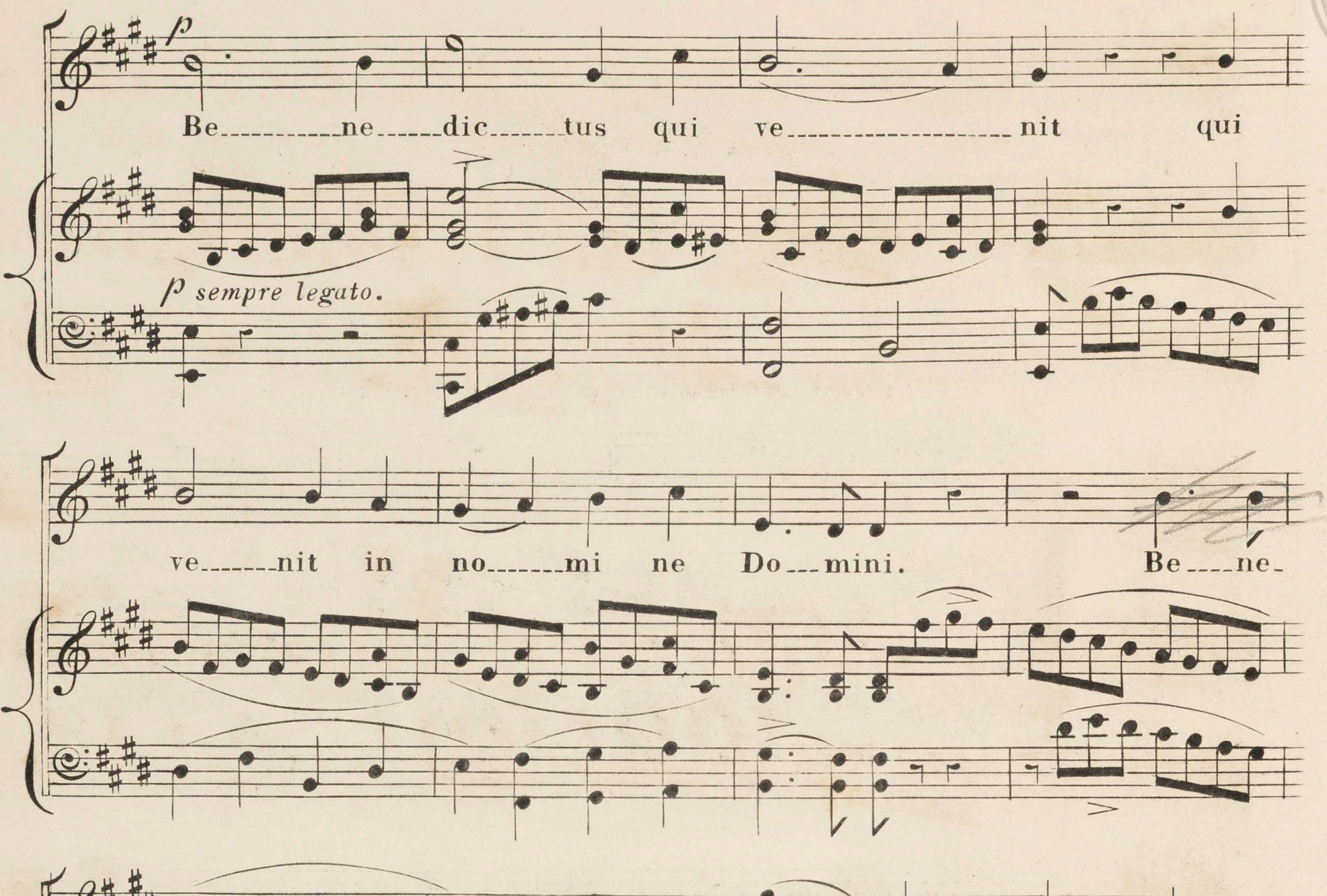
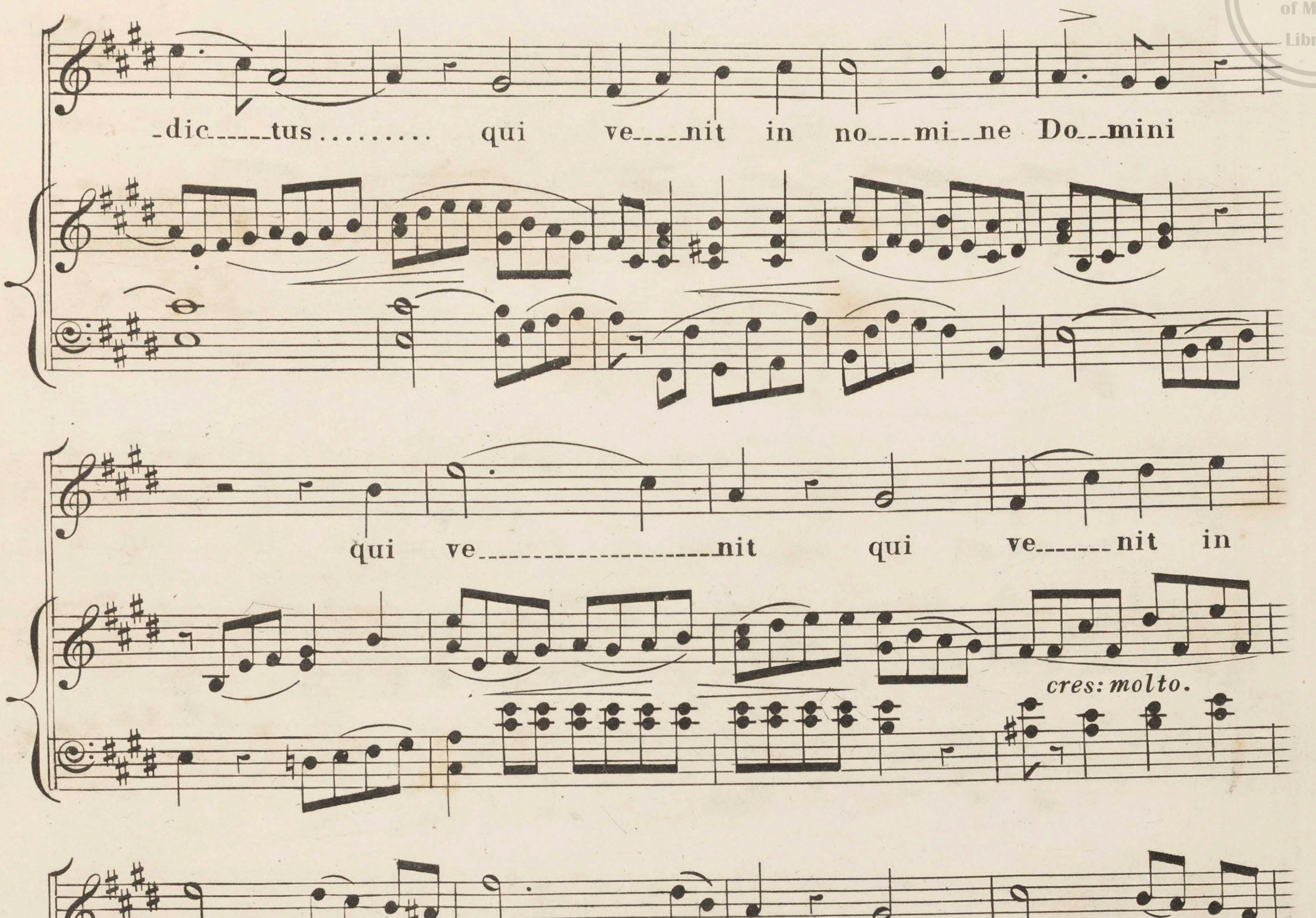
BENEDICTUS.

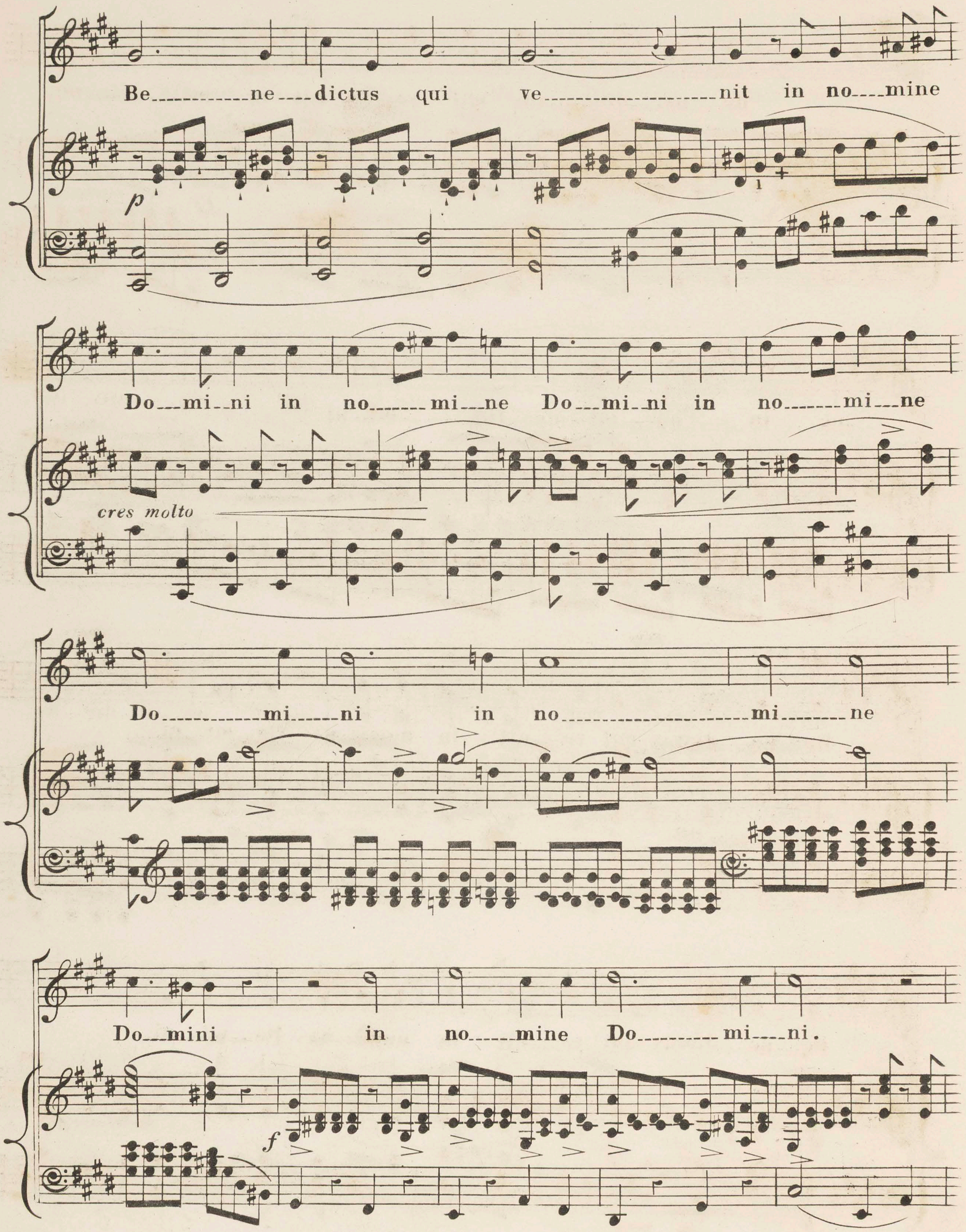
Clara Angela Macirone.

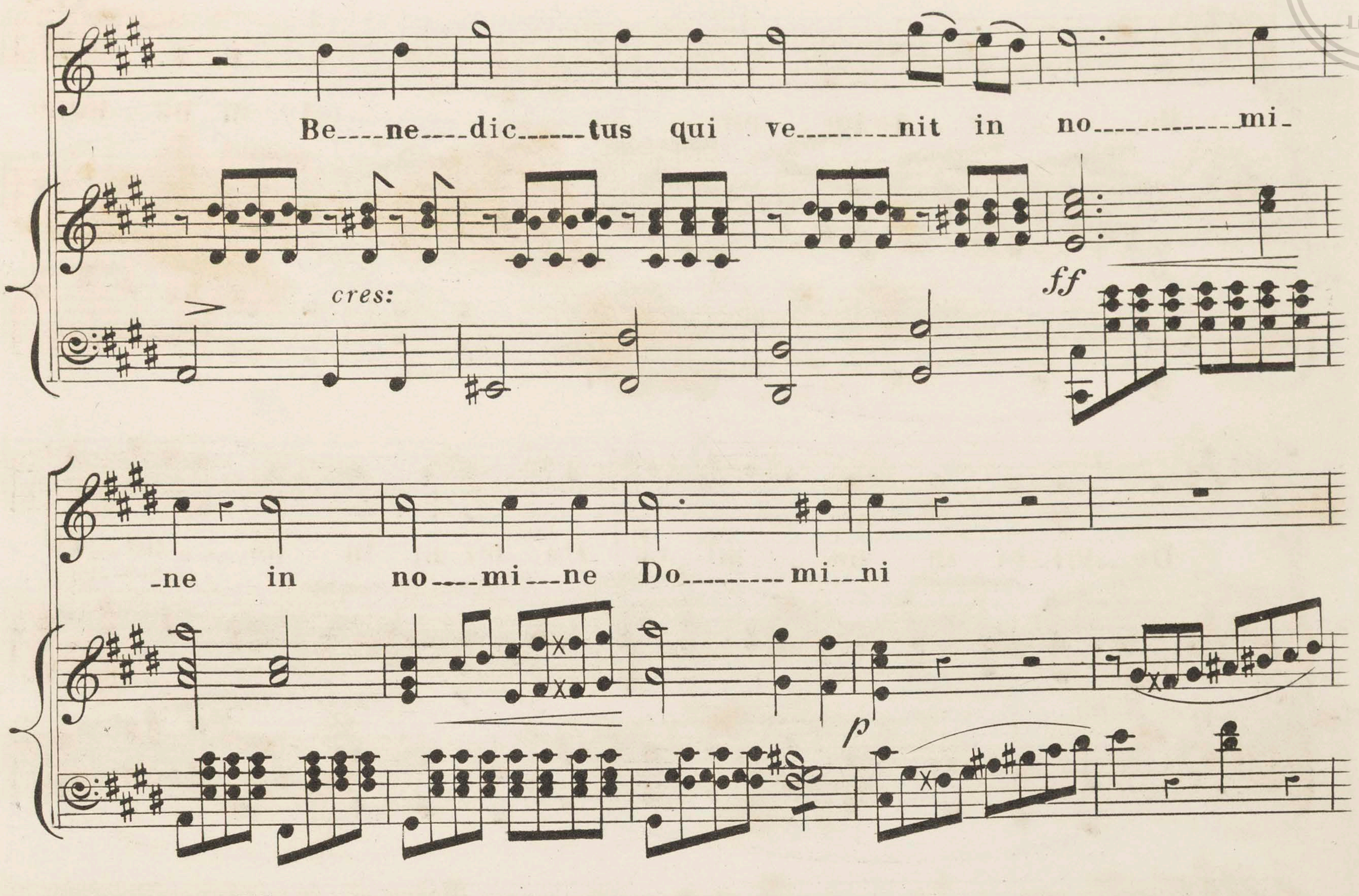
ALLEGRO MODERATO QUASI ANDANTE.

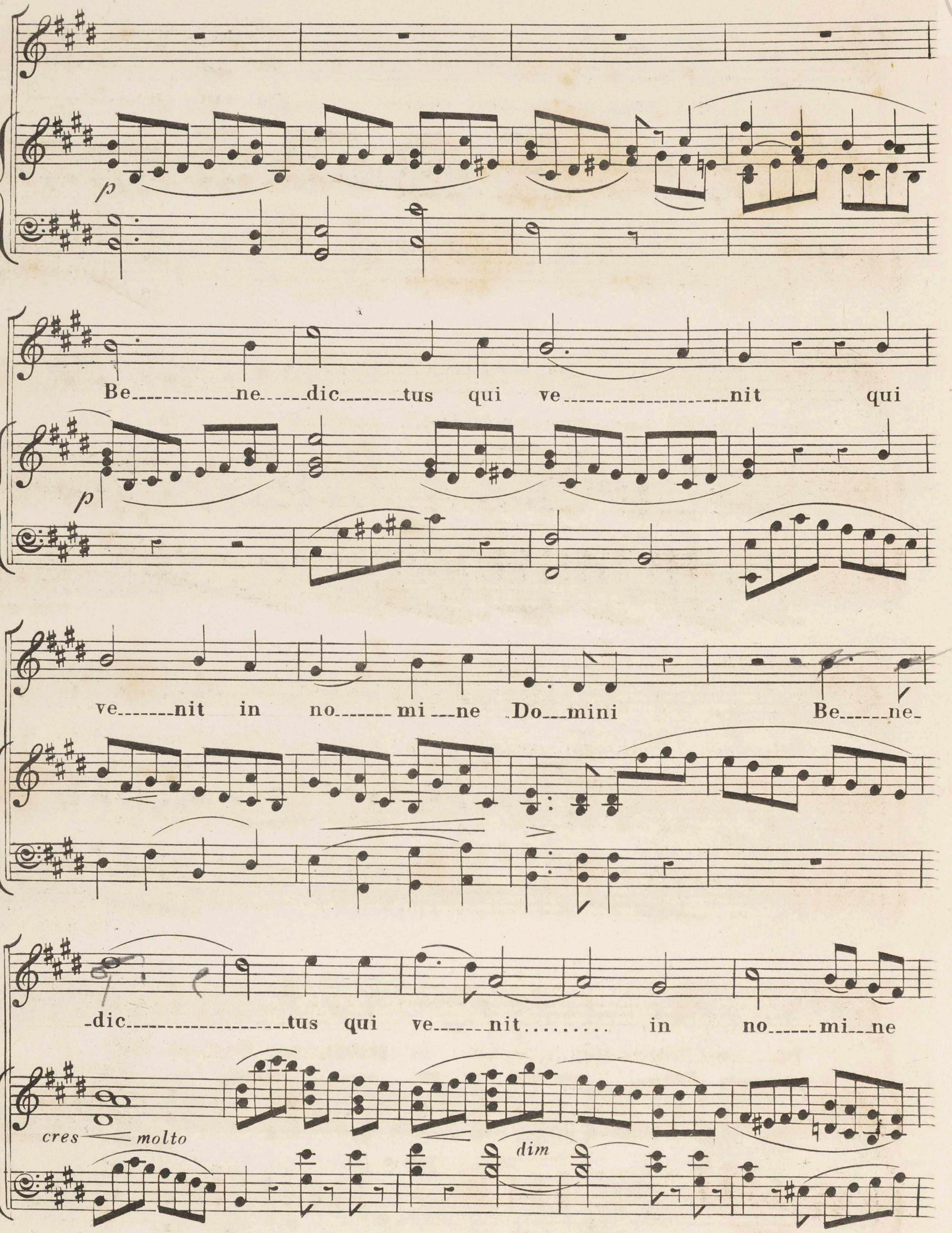

VOCE.
PIANO
FORTE.
mf
p
2

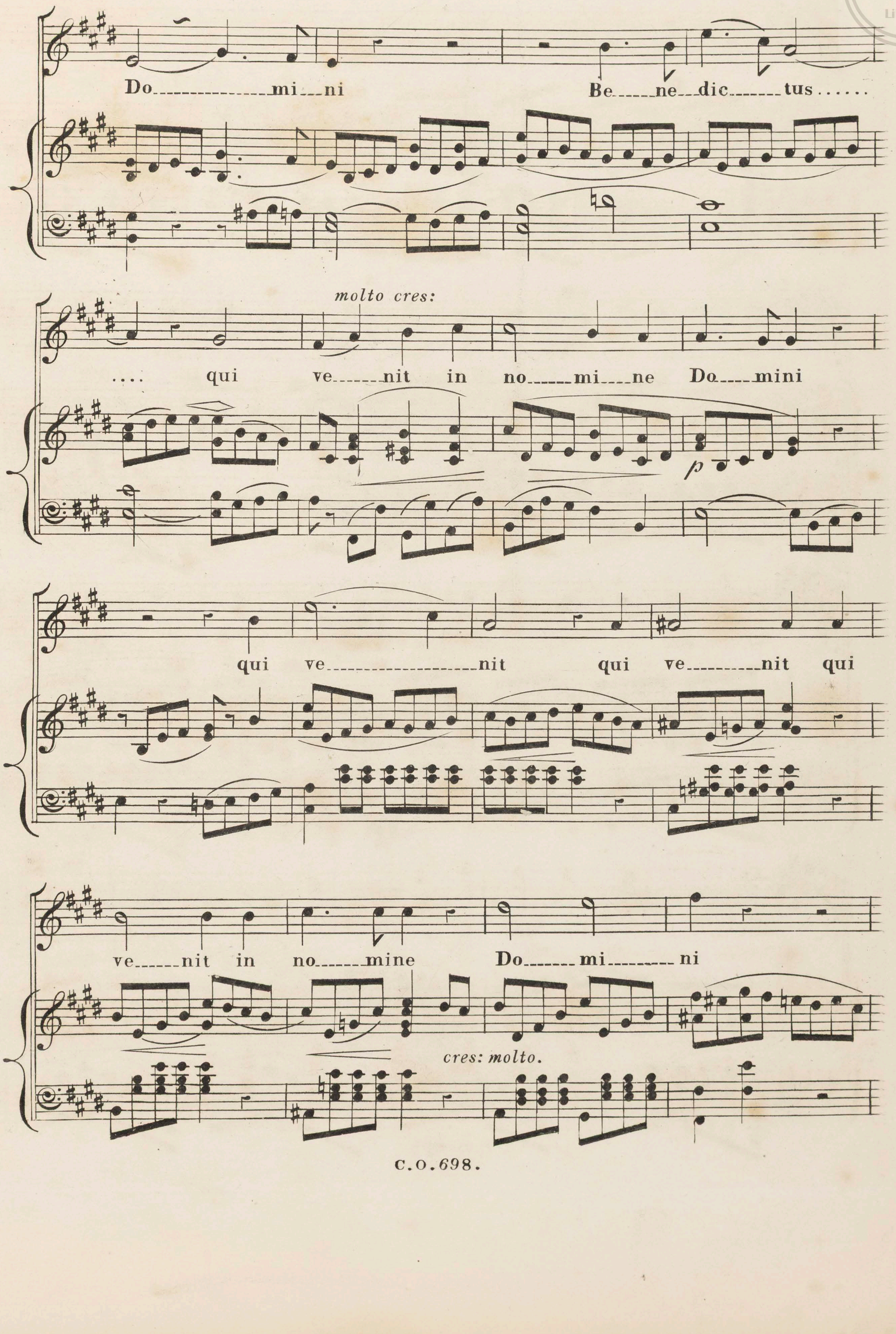

p
Be ne dic tus qui ve nit qui
p sempre legato.
ve nit in no mi ne Do mini. Be ne
Be ne dic
dic tus qui ve nit in
cres
dim
no mi ne Do mi ni. Be ne
p


-dic-----tus......... qui ve----nit in no----mi--ne Do--mini
qui ve---------------------nit qui ve------nit in
cres: molto.
no-------mi---ne Do------------mi--ni in no--------mi---ne
f
dim:
Do----------mi--ni.
f


Be-ne-dictus qui ve-nit in no-mine
Do-mi-ni in no-mi-ne Do-mi-ni in no-mi-ne
Do-mi-ni in no-mi-ne
Do-mini in no-mine Do-mi-ni.
p
cres molto
f


Be-ne-dic-tus qui ve-nit in no-mi-
cres:
ff
-ne in no-mi-ne Do-mi-ni
p
Ad lib:
Be-ne-dictus qui ve-nit in nomi-ne Do-mi-ni
Colla voce pp
Be-ne-dictus qui ve-nit in nomi-ne Do-mi-ni.


p
Be-ne-dic-tus qui ve-nit qui
p
ve-nit in no-mi-ne Do-mini Be-ne-
-dic-tus qui ve-nit in no-mi-ne
cres molto
dim


Do mi ni Be ne dic tus
.... qui ve nit in no mi ne Do mini
molto cres:
p
qui ve nit qui ve nit qui
ve nit in no mine Do mi ni
cres: molto.

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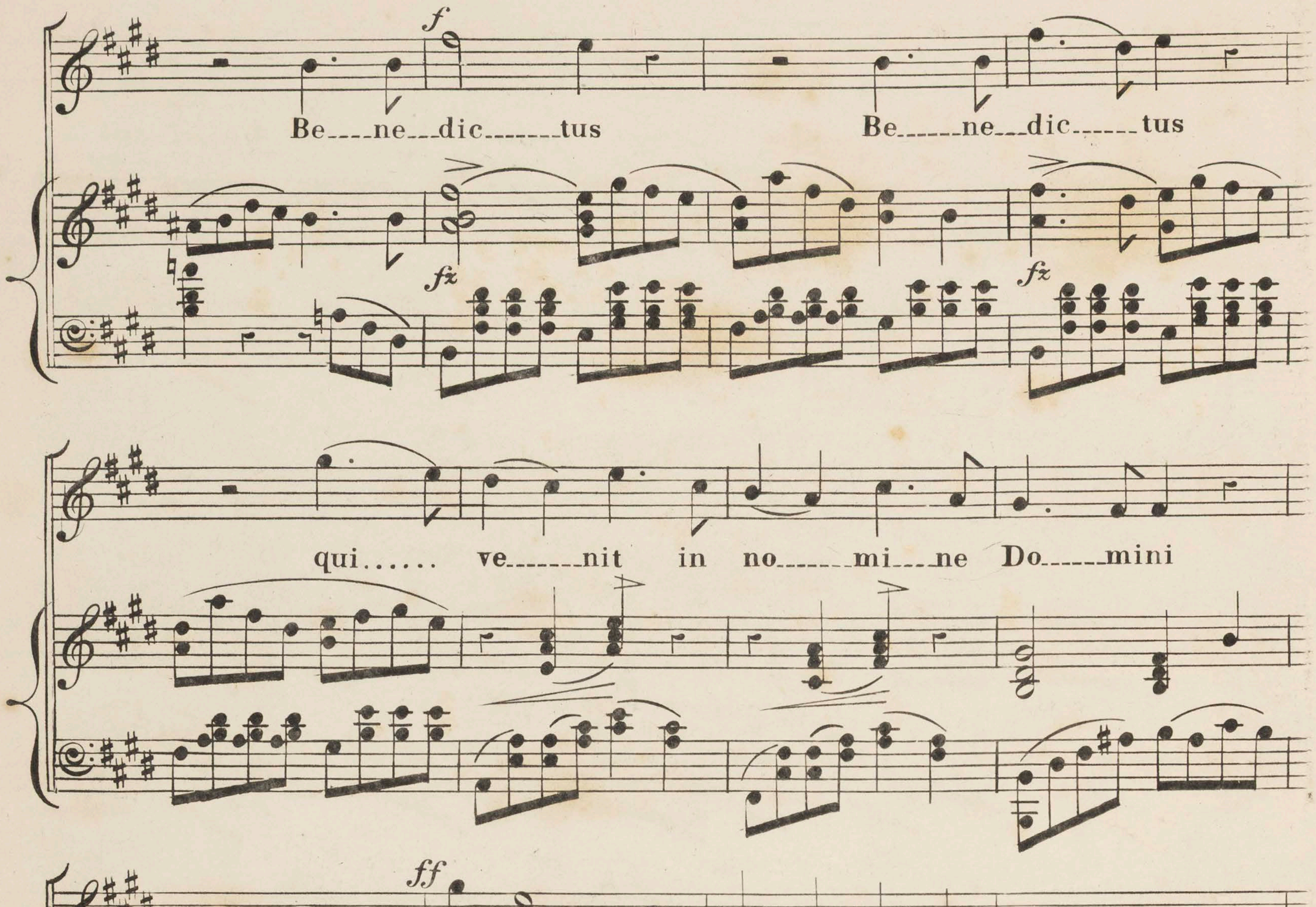
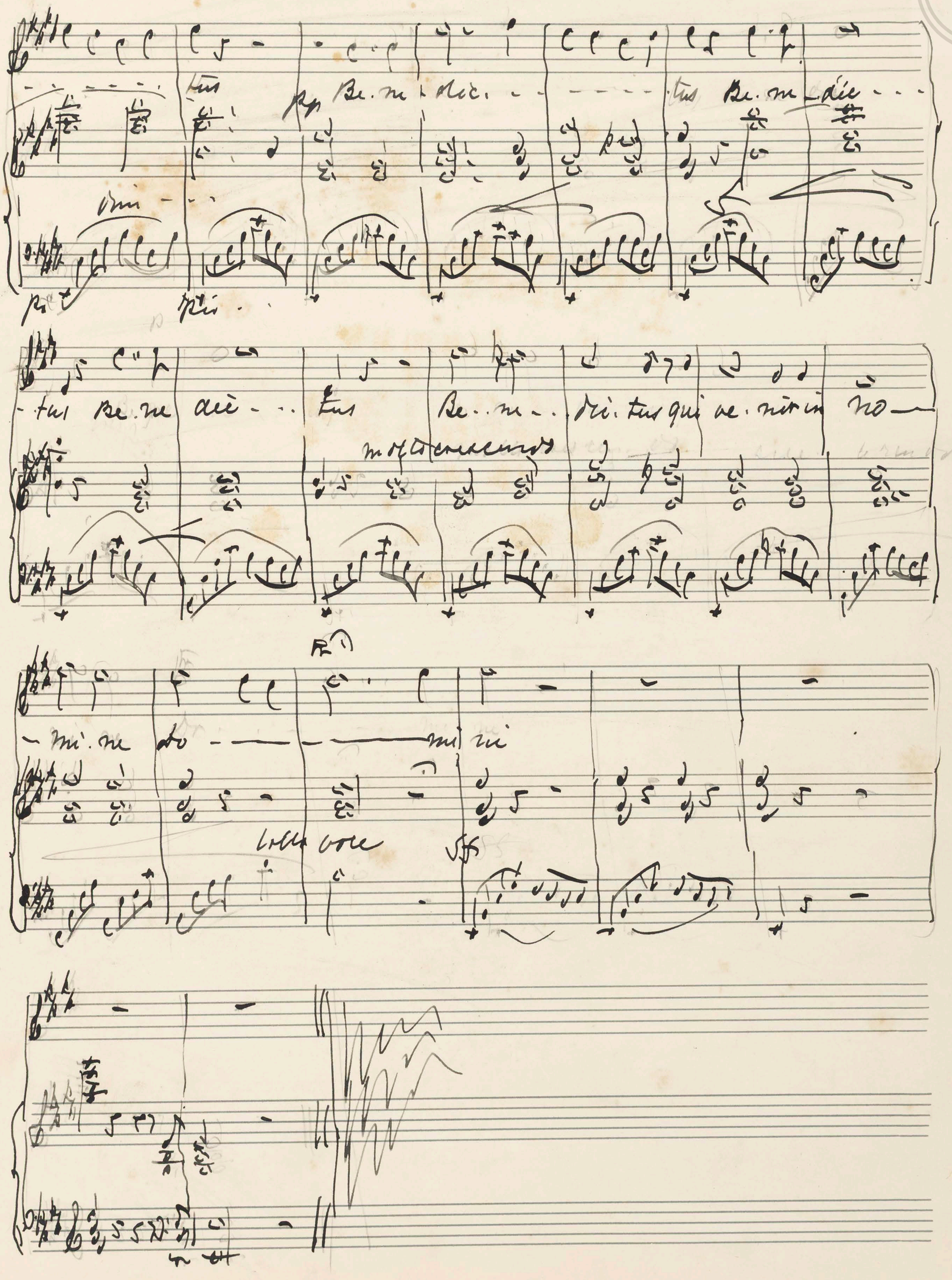

f
Be-ne-dic-tus Be-ne-dic-tus
fz
fz
qui ve-nit in no-mi-ne Do-mini
ff
qui ve-nit in no-mi-ne Do-
f
ff
cres:
ff
8 8 8 8
-mi-ni
f
Be-ne dic-

Last page to Cotton copy

Last page missing in Cotton copy


dim
pp
pp
tus
Be-ne-dic
tus Be-ne-dic
tus Be-ne dic
tus
Be-ne-di-tus qui ve-nit in no
mi-ne Do
mi-ni
molto crescendo
colla voce
sff

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HELP ME O LORD,

(Sacred Air from M. S. Anthem.)

and

HEAR ME,

(Sacred Duet.)

Composed and dedicated to

HER ONLY SISTER,

Miss Mary Emily Macirone.

BY

C. A. MACIRONE.

Associate of the Philharmonic Soc^{y}.
and of the Royal Academy of Music.

LONDON
To be had of Chas. Ollivier, 41, New Bond St.

This Air & Duet to be had separately.

AIR, 3/ —— DUET, 2/6
Price, complete, 5/

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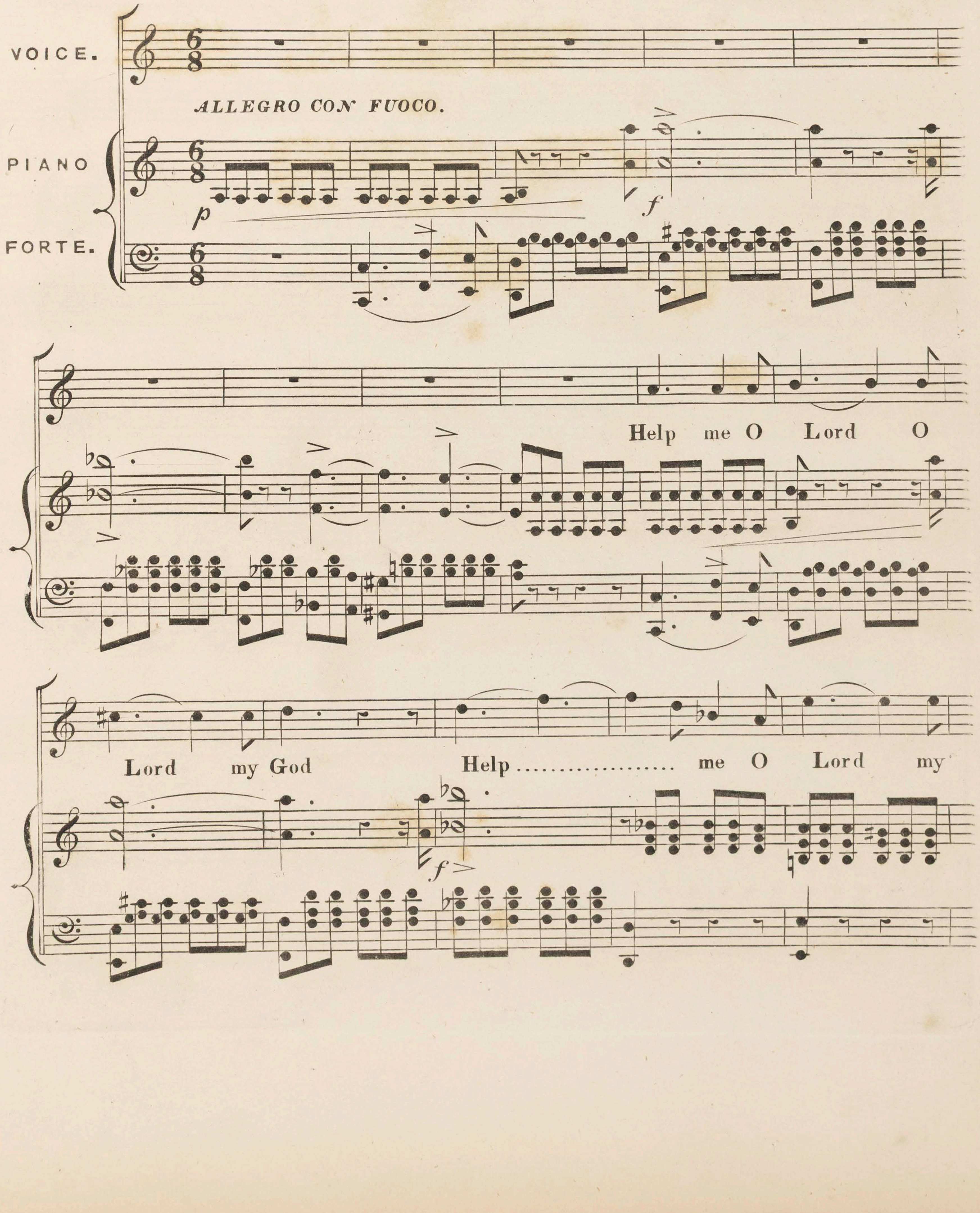
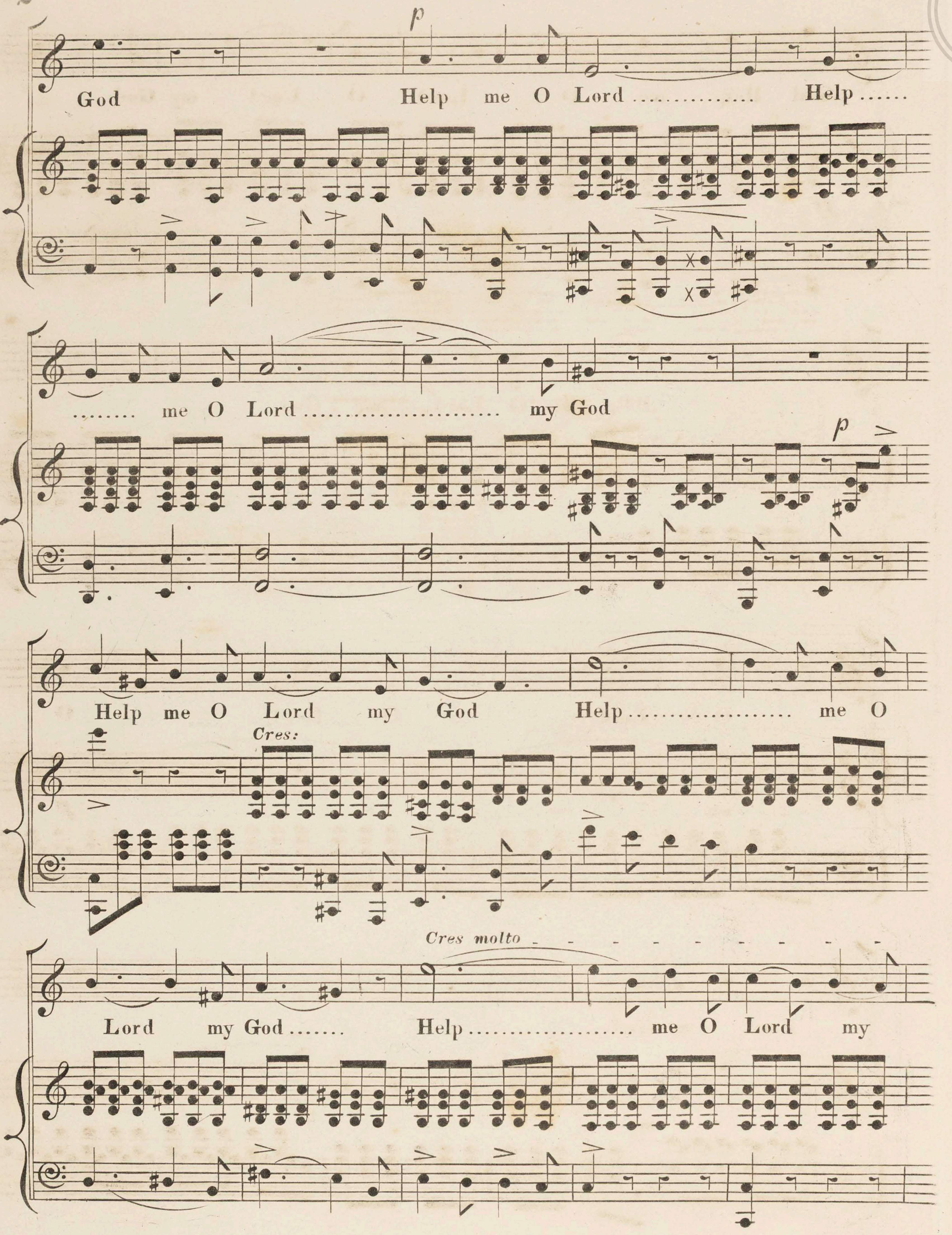
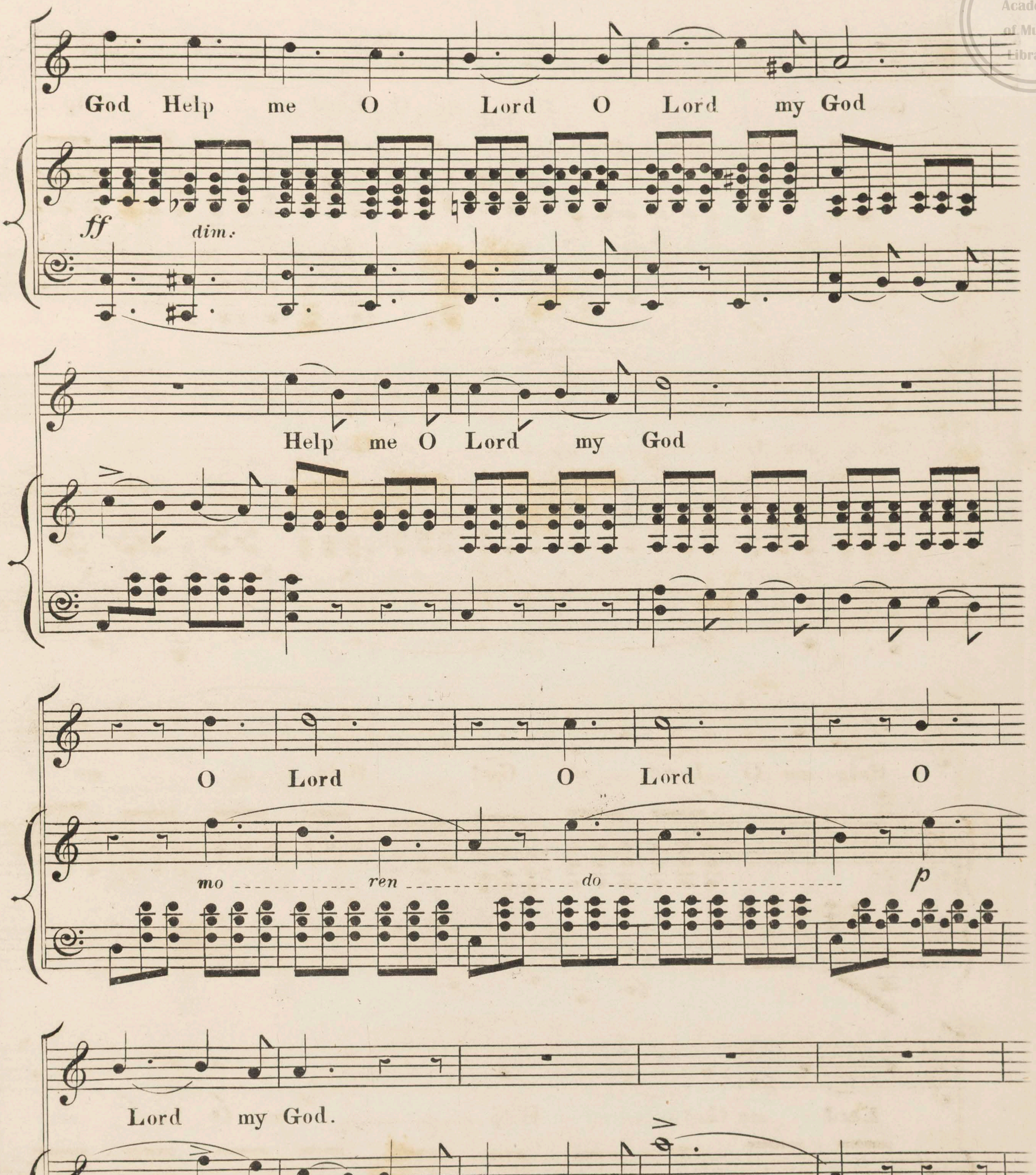
AIR.— HELP ME O LORD.

Words taken from the 109th. Psalm.

composed by
C.A.MACIRONE. 1844 or 5


VOICE.
PIANO
FORTE.
ALLEGRO CON FUOCO.
p
f
Help me O Lord O
Lord my God
Help.................. me O Lord my
f


p
God
Help me O Lord .... Help ......
.... me O Lord .... my God
p
Help me O Lord my God
Help .... me O
Cres:
Cres molto
Lord my God ....
Help .... me O Lord my


God Help me O Lord O Lord my God
ff
dim:
Help me O Lord my God
O Lord O Lord O
mo ren do
p
Lord my God.
mf
sf

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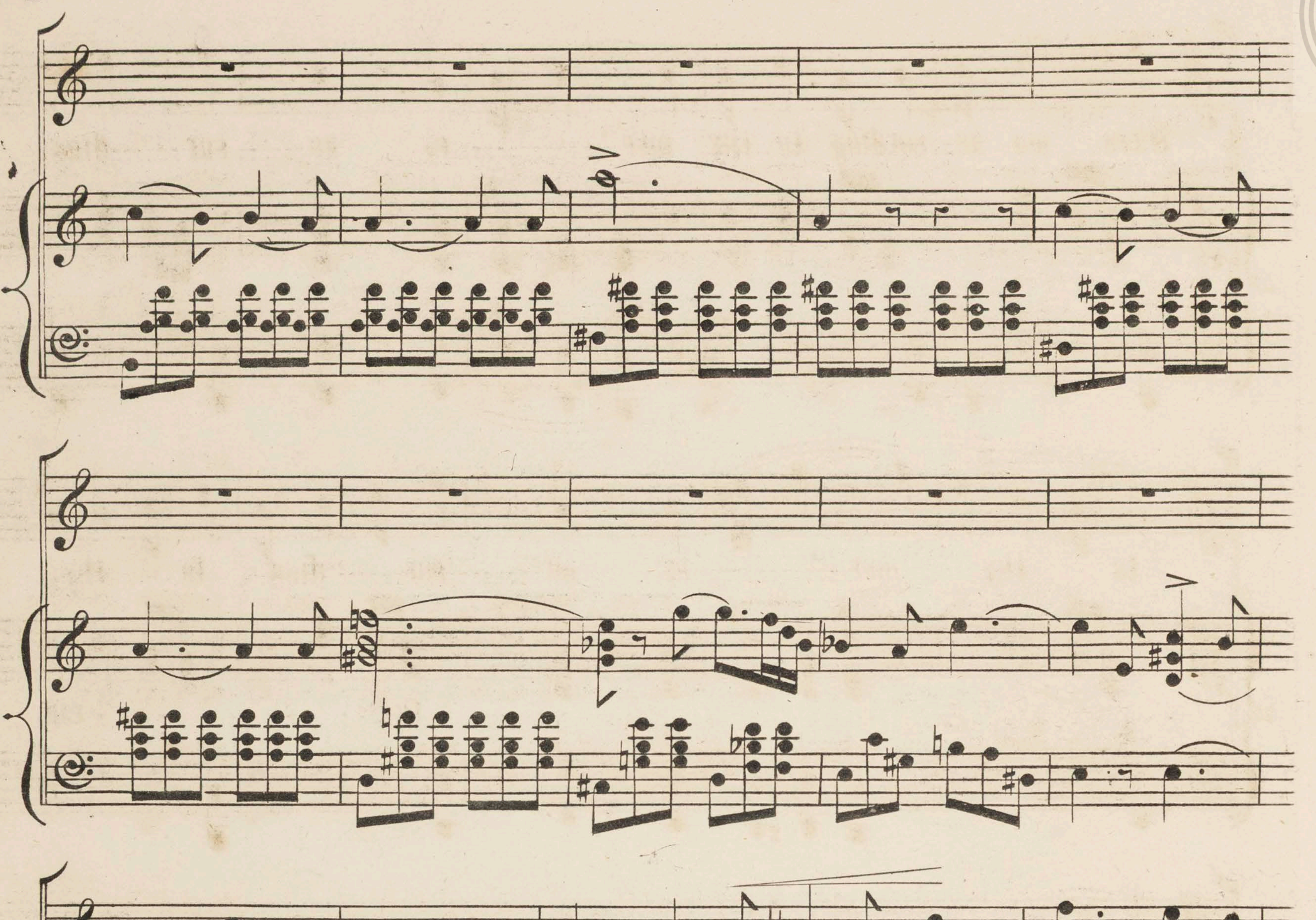
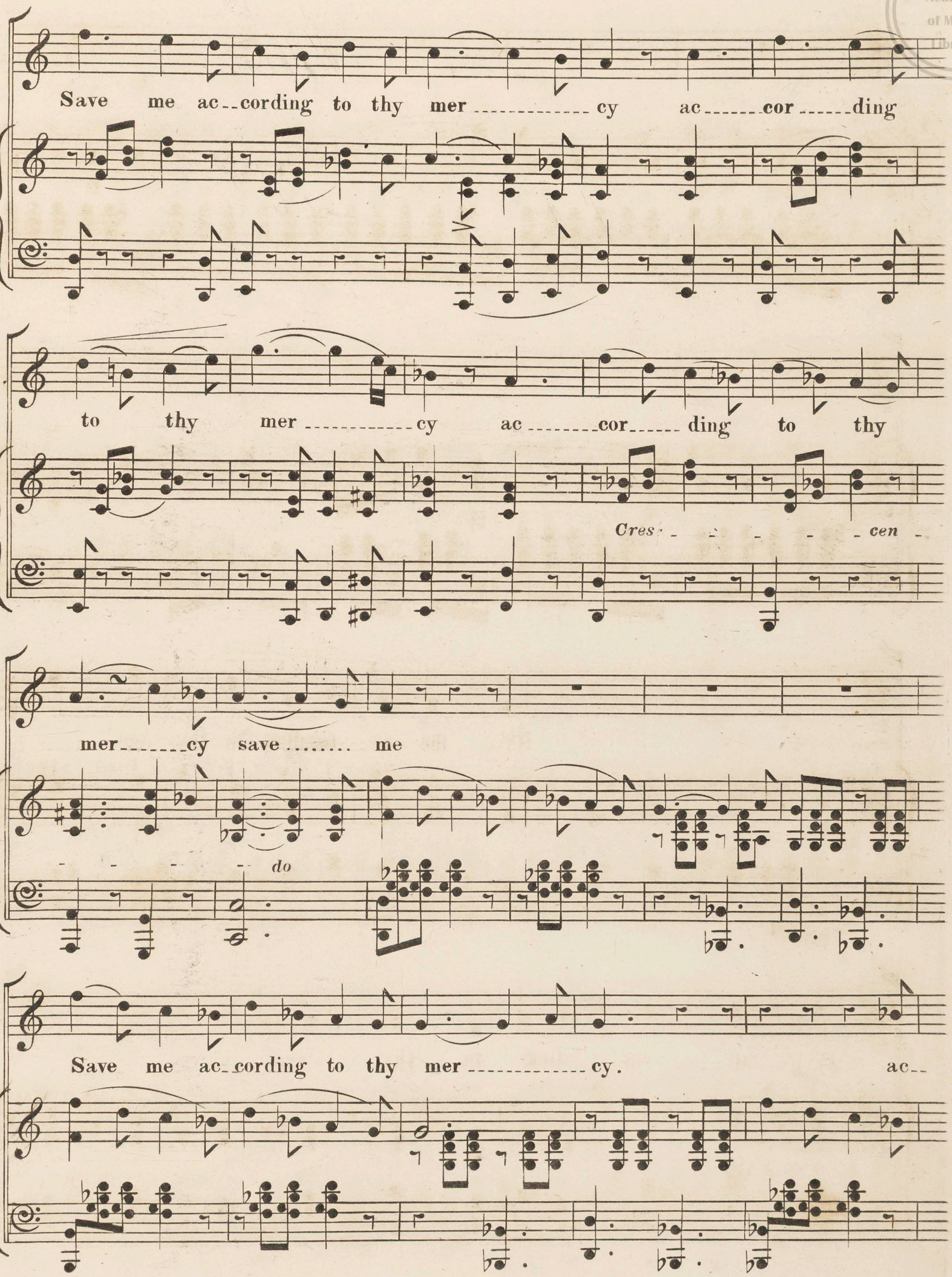
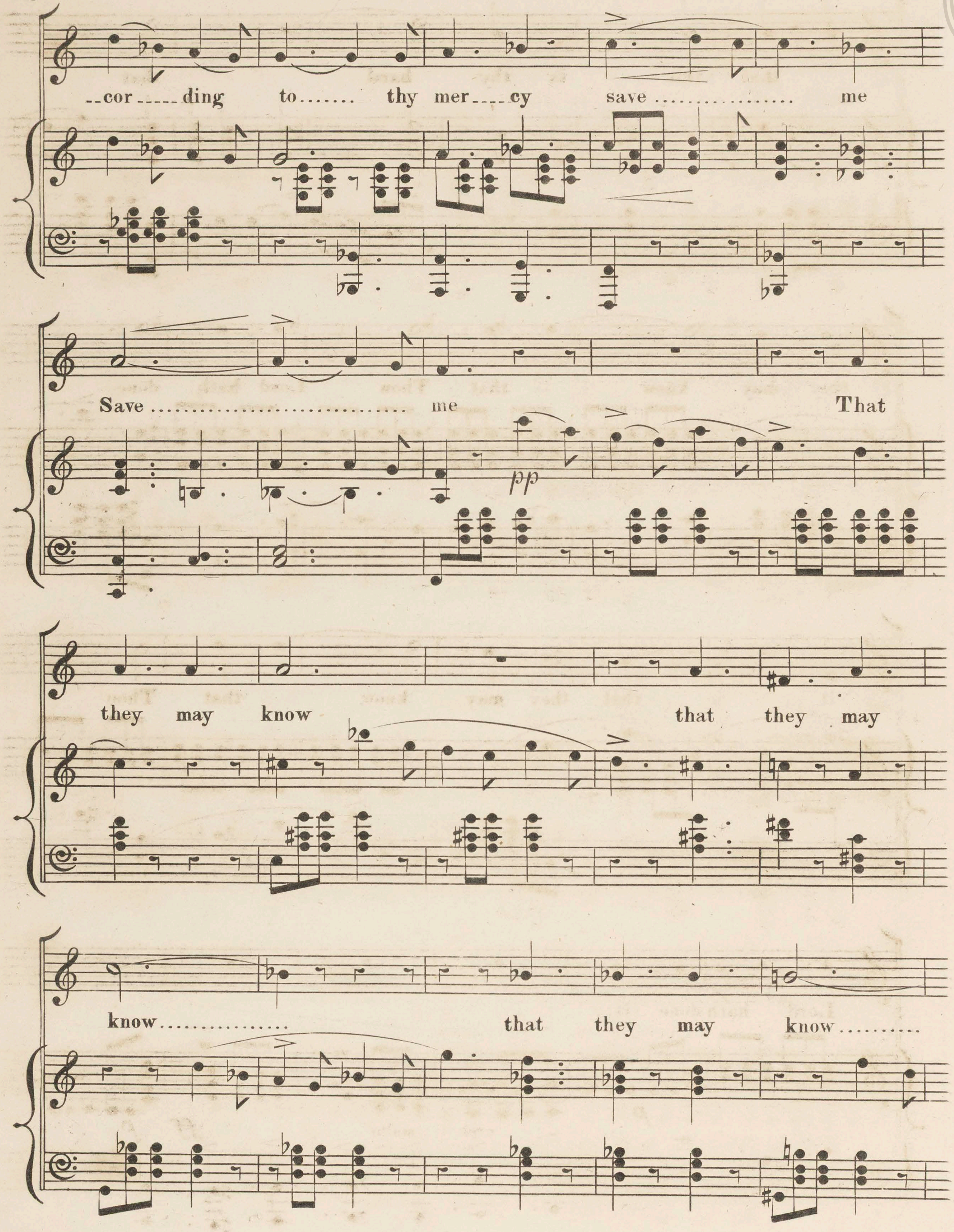
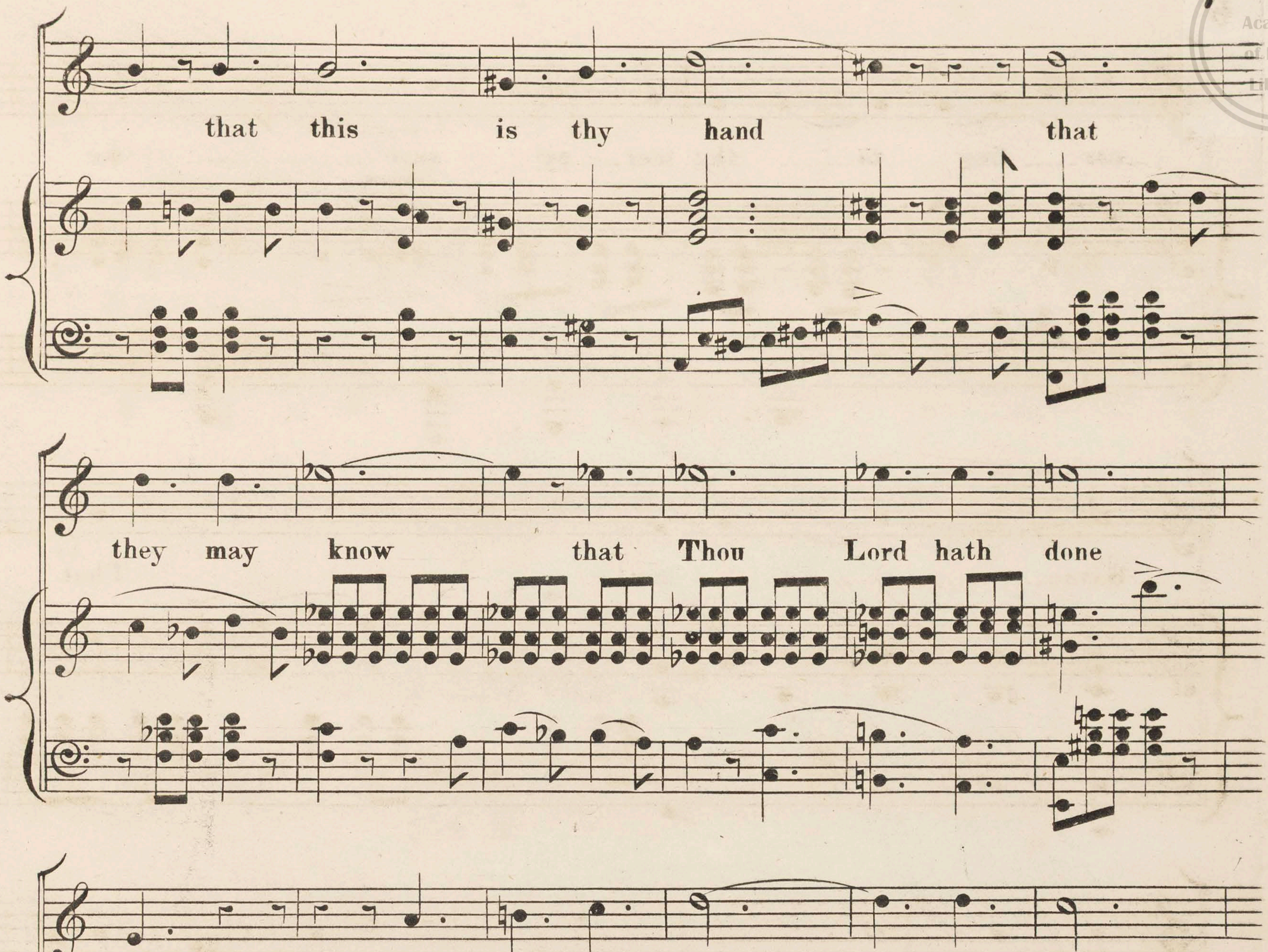

Save me ac - - - cording to thy me - - - - - - - - - - - - -
- - cy ac - - - - - - - - cor - - - - - ding to thy mer - - - - cy.


Save me ac - cording to thy mer - cy ac - cor - ding
to thy mer - cy ac - cor - ding to thy
Cres - cen - do
mer - cy save me
Save me ac - cording to thy mer - cy. ac -


--cor----- ding to....... thy mer---- cy save.................. me
Save.............................. me That
pp
they may know that they may
know................ that they may know..........


that this is thy hand that
they may know that Thou Lord hath done
it that they may know that Thou
Lord hath done it.
p
cres molto
ff
p

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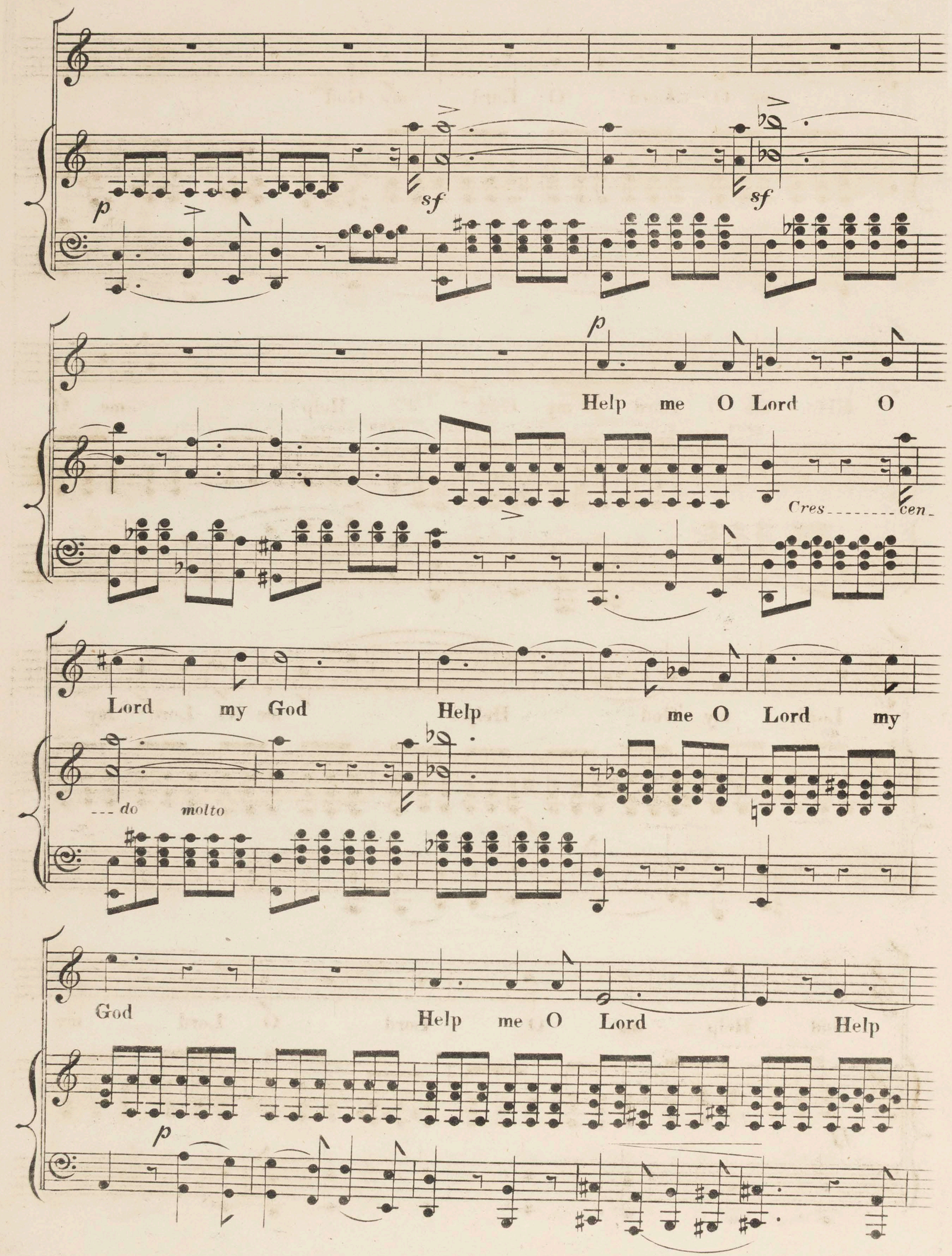
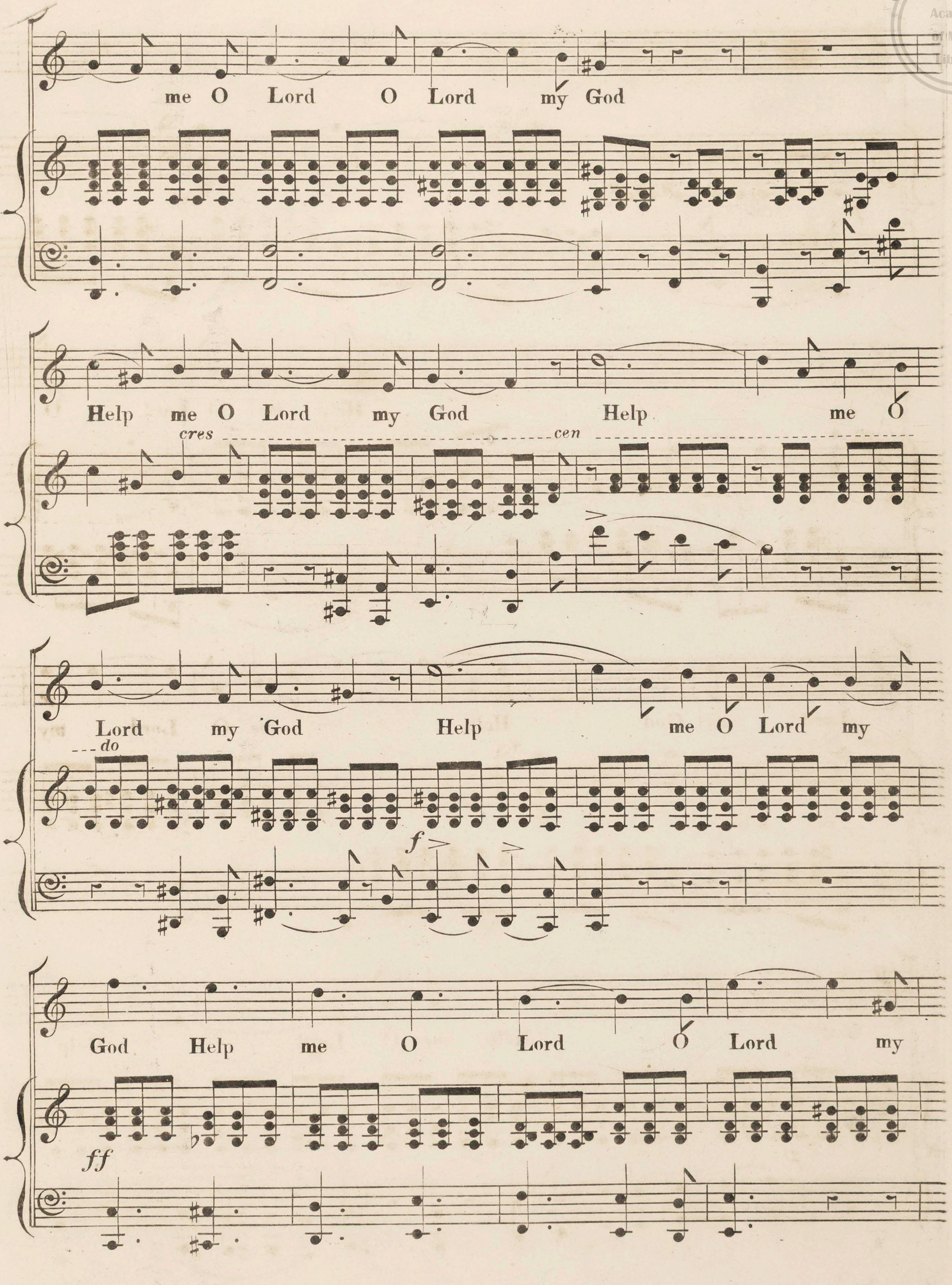
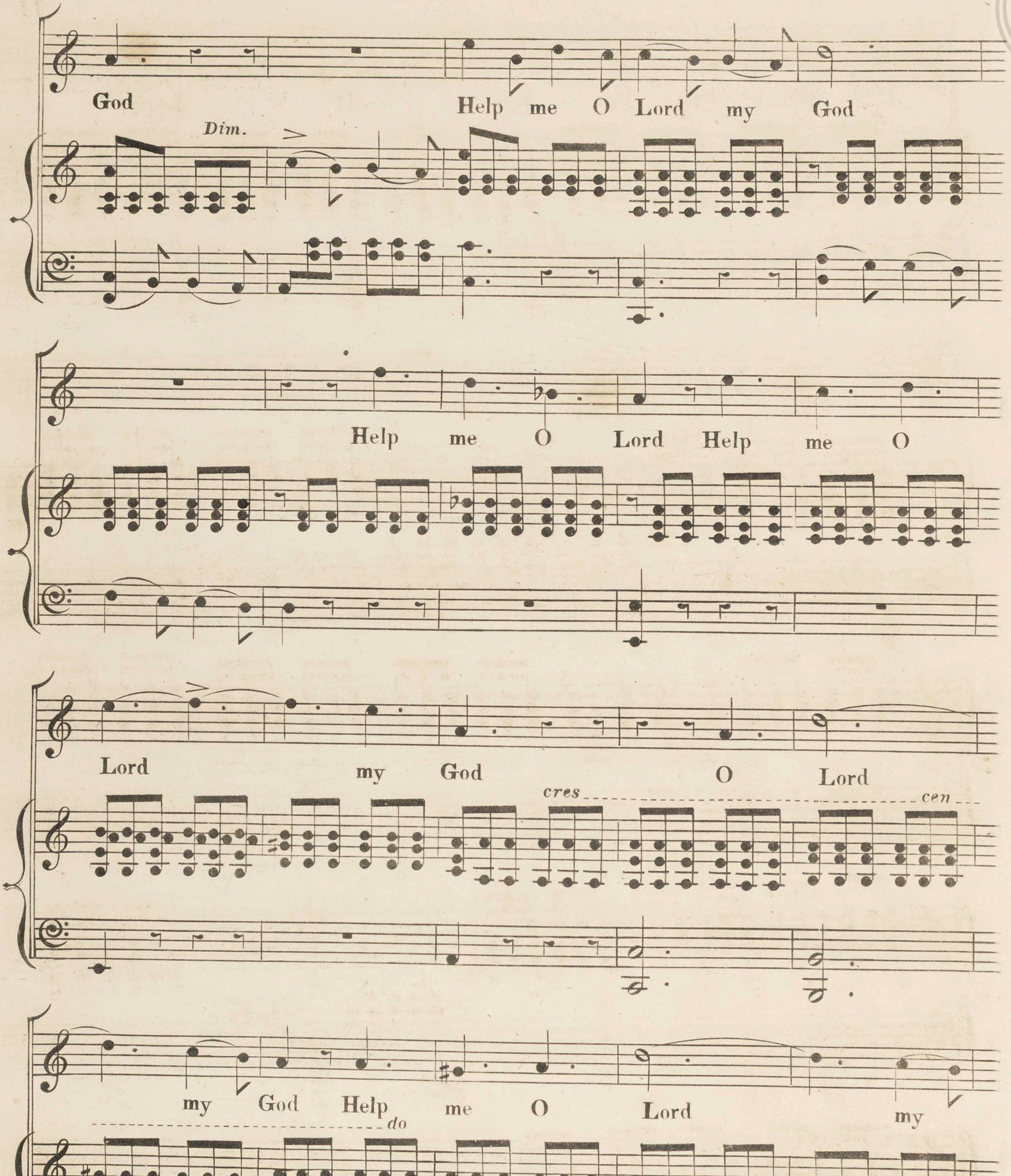
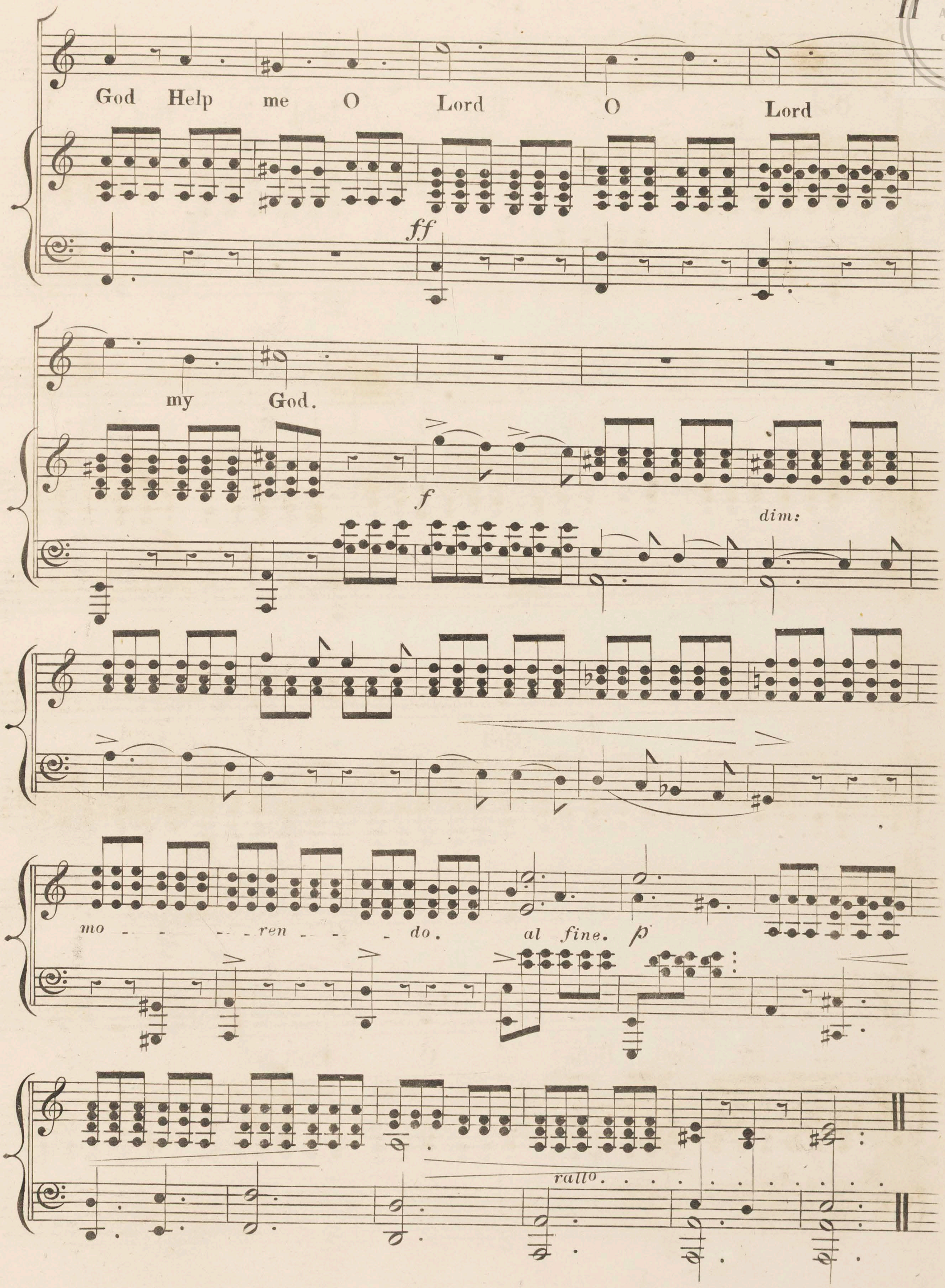

p
sf
sf
p
Help me O Lord O
Cres
cen
do molto
Lord my God
Help me O Lord my
God
Help me O Lord
Help
p


me O Lord O Lord my God
Help me O Lord my God Help me O
cres
cen
Lord my God Help me O Lord my
do
f
God Help me O Lord O Lord my
ff


God
Dim.
Help me O Lord my God
Help me O Lord Help me O
Lord my God
cres
O Lord
cen
my God Help
do
me O Lord my


God Help me O Lord O Lord
ff
my God.
f
dim:
mo - - - - - ren - - - do. al fine.
p
rallo.

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HELP ME O LORD,

(Sacred Air from M.S. Anthem.)

and

HEAR ME,

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AIR, 3/ —— DUET, 2/6
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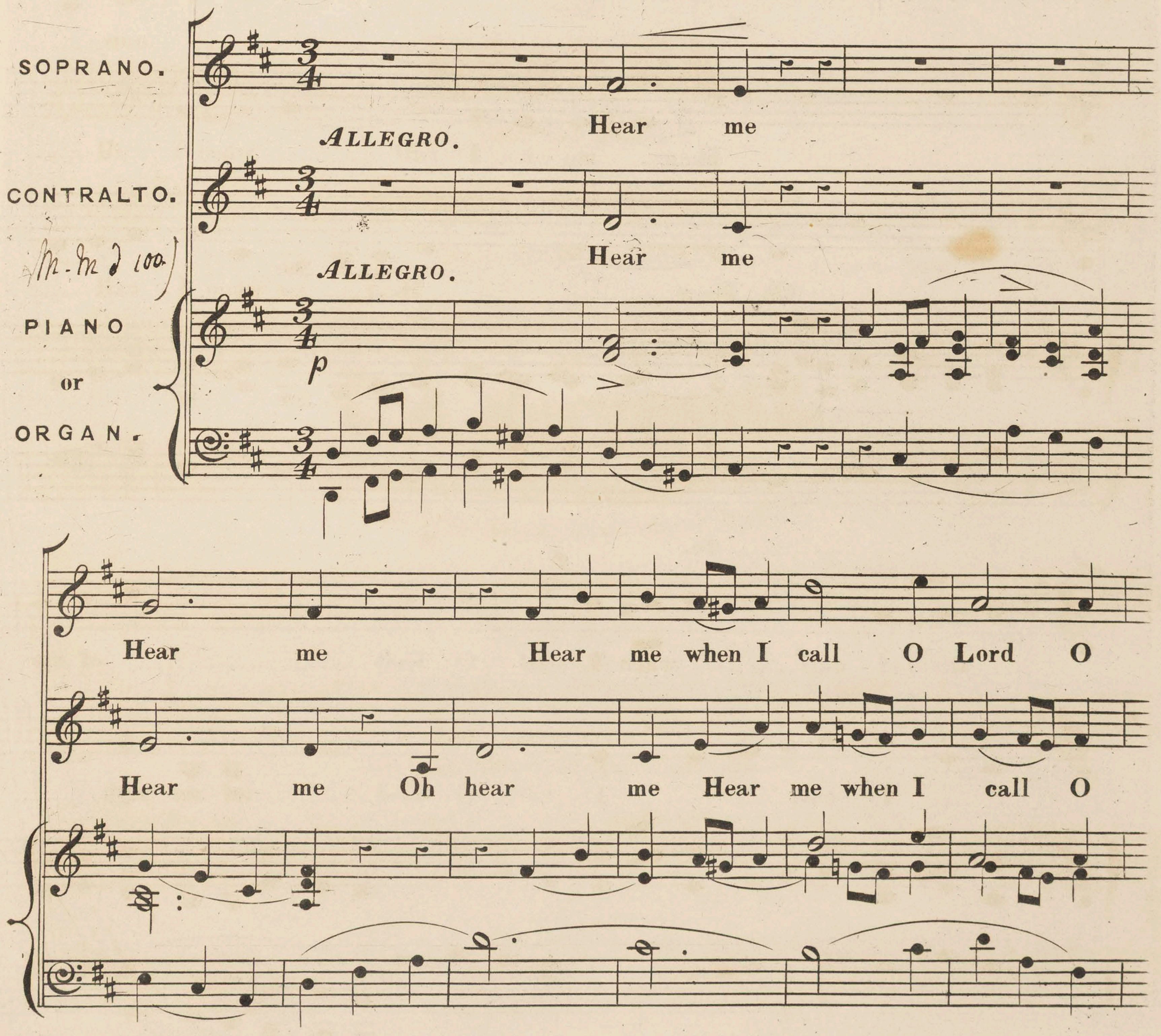
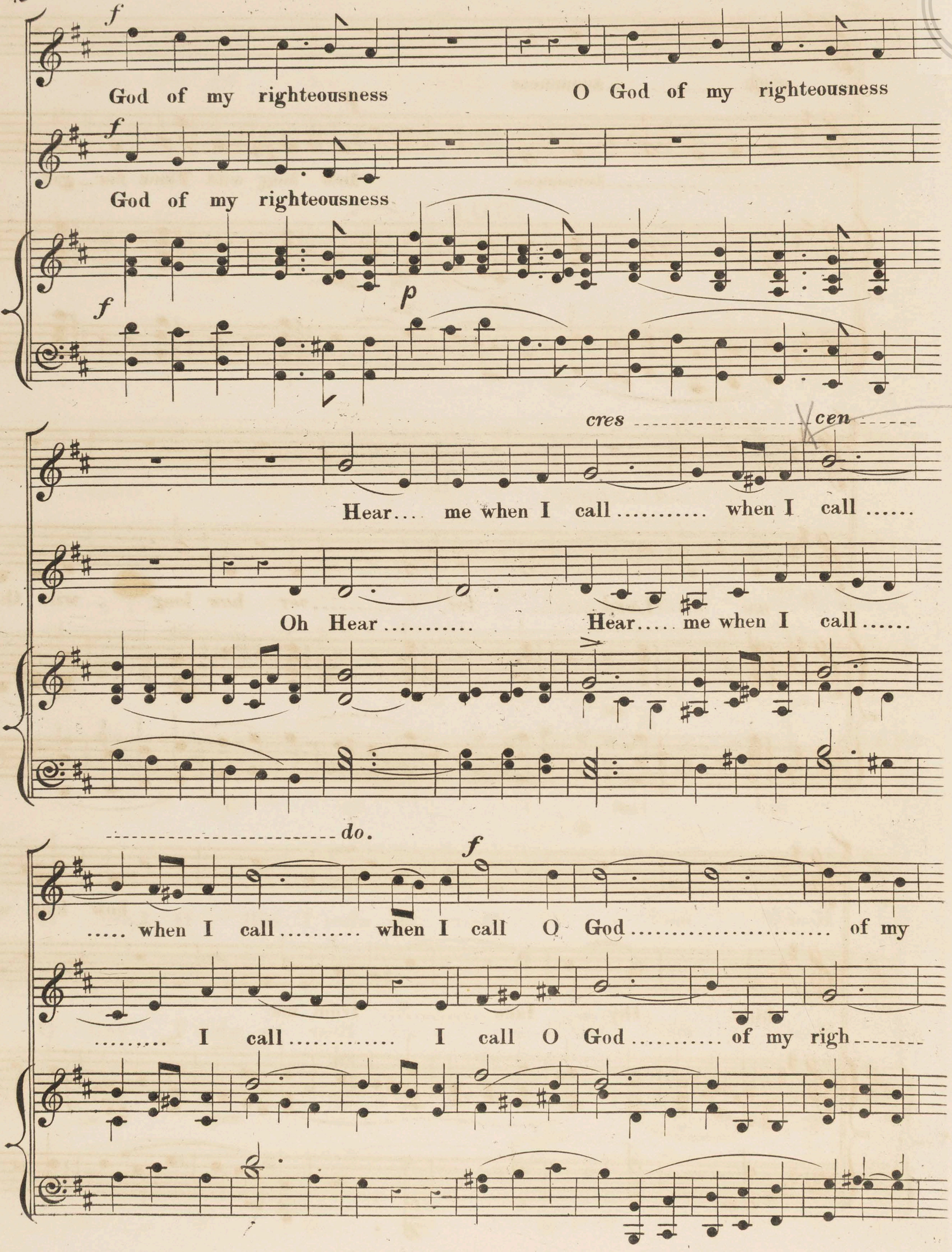
HEAR ME WHEN I CALL.

DUET.

The Words from the 4th & 13th Psalms.

Composed by C.A. MACIRONE.
1846

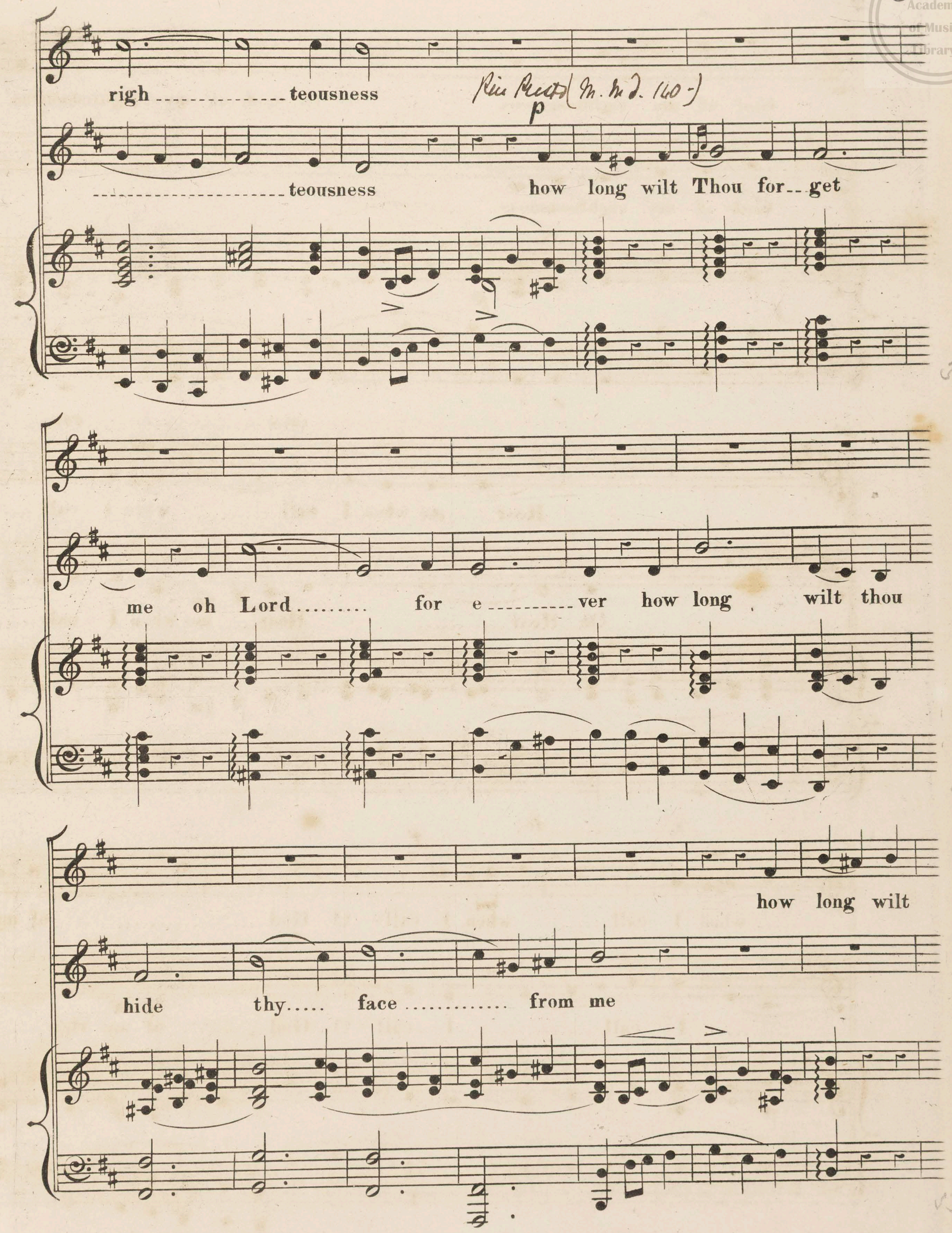

SOPRANO.
ALLEGRO.
Hear me
CONTRALTO.
ALLEGRO.
Hear me
M.M. ♩ 100
PIANO
or
ORGAN.
p
Hear me Hear me when I call O Lord O
Hear me Oh hear me Hear me when I call O

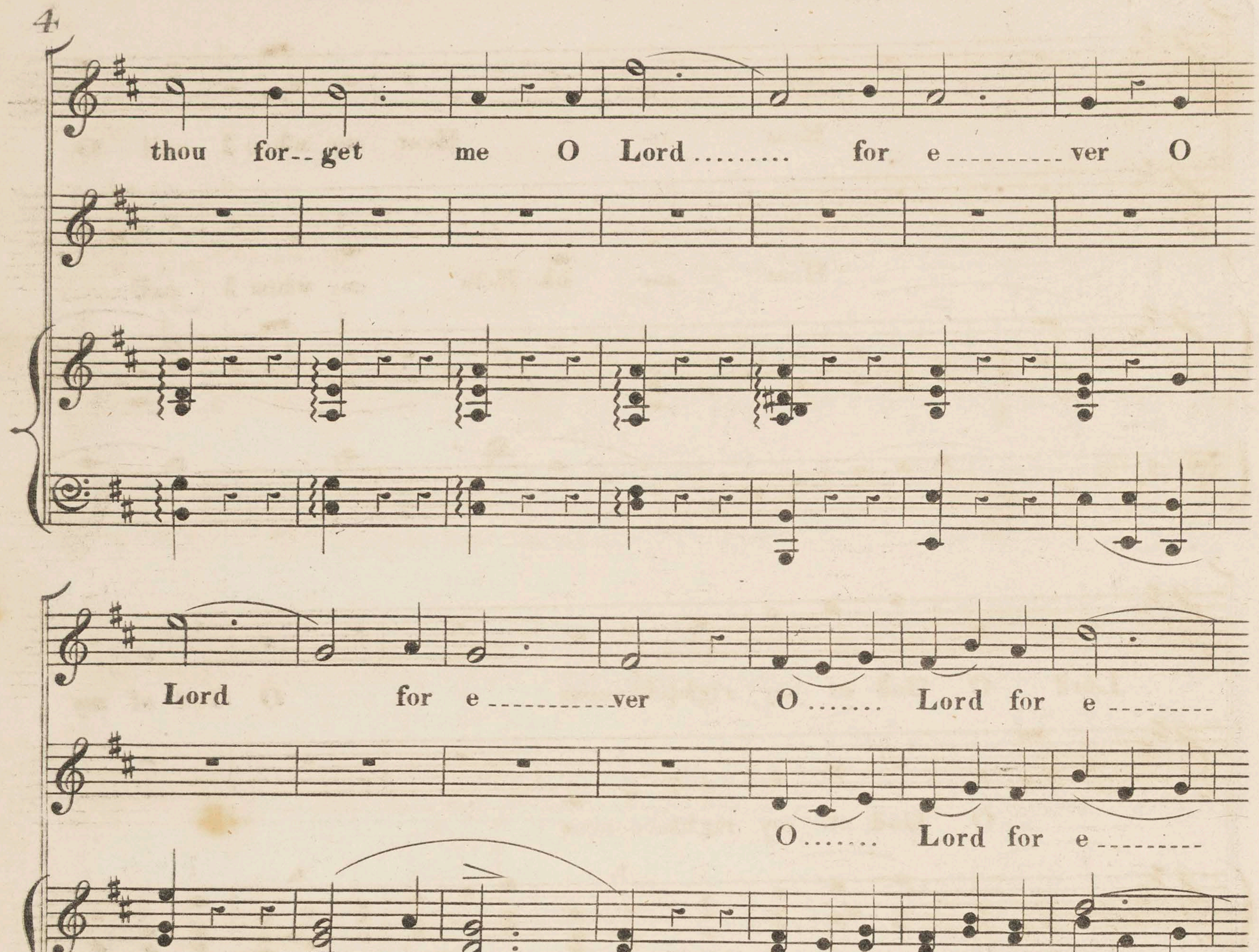

f
God of my righteousness
O God of my righteousness
f
God of my righteousness
f
p
cres .... cen ......
Hear.... me when I call .... when I call ......
Oh Hear .... Hear.... me when I call ......
.... do.
f
..... when I call .... when I call O God .... of my
.... I call .... I call O God .... of my righ ....

18

25

92

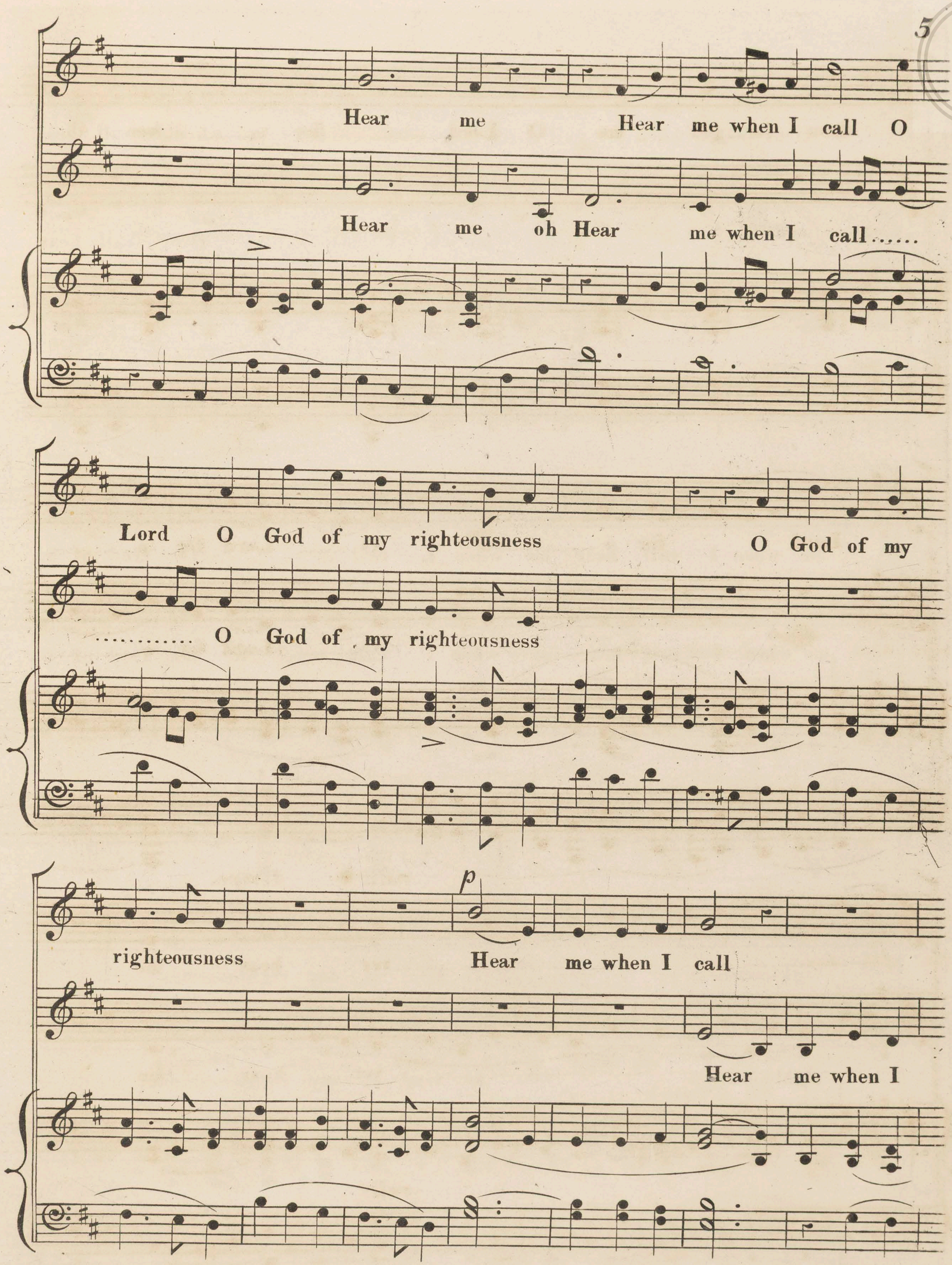

righ .... teousness
Più Mosso (M. M. ♩. 140-)
p
.... teousness how long wilt Thou for.. get
39
me oh Lord......... for e.......... ver how long wilt thou
46
how long wilt
hide thy..... face .... from me
53

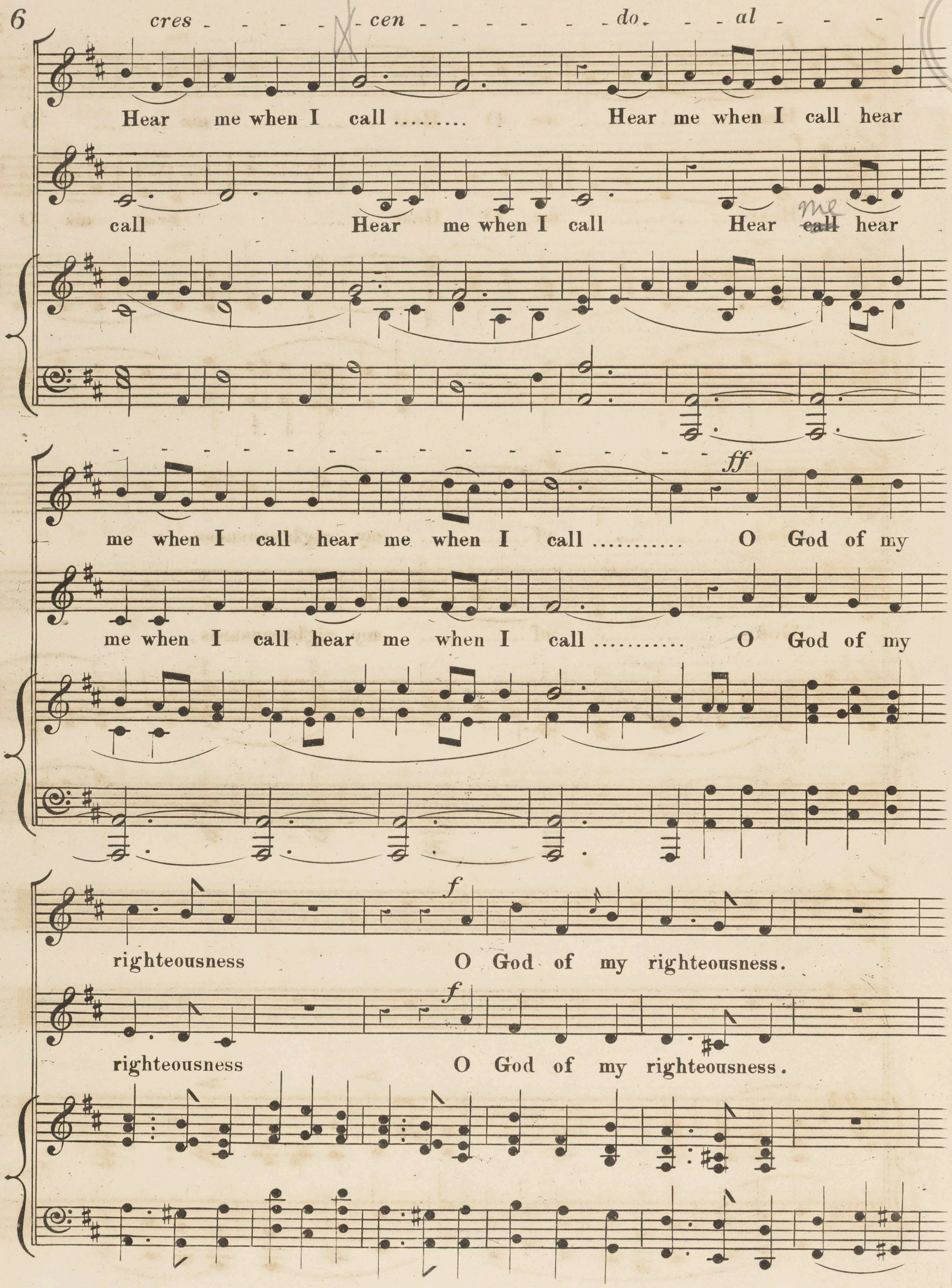

thou for-- get me O Lord .... for e .... ver O
Lord for e .... ver O .... Lord for e ....
O .... Lord for e ....
rallo tempo.
.... ver hear me
.... ver ...... hear me
rallo

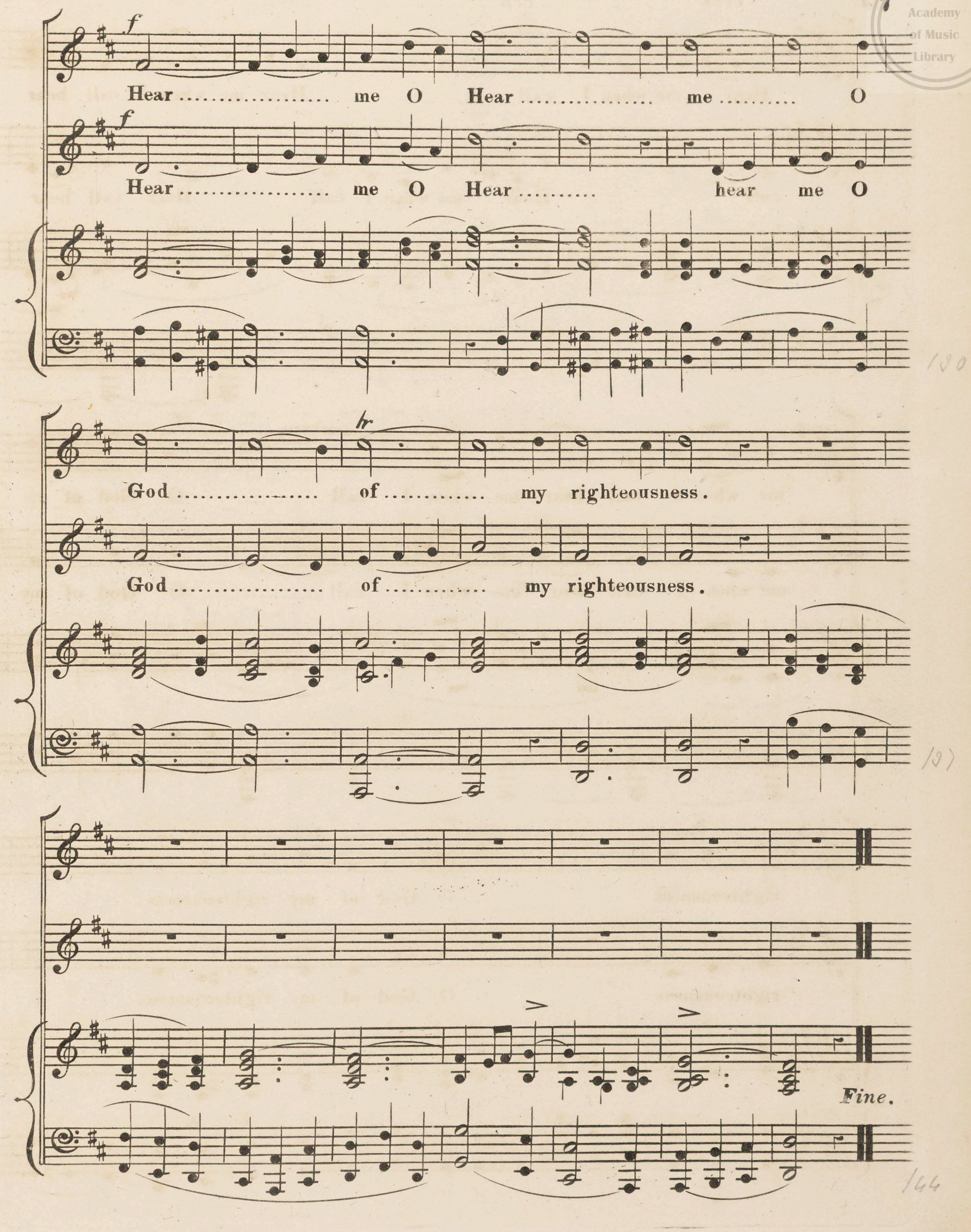
60

67

74


Hear me Hear me when I call O
Hear me oh Hear me when I call……
81
Lord O God of my righteousness O God of my
………… O God of my righteousness
87
righteousness Hear me when I call
p
Hear me when I
94


cres - - - - cen - - - - - - - do - - al - - - -
Hear me when I call.........
Hear me when I call hear
call
Hear me when I call
Hear me call hear
- - - - - - - - - - - - - - - - - -
ff
me when I call hear me when I call...........
O God of my
me when I call hear me when I call...........
O God of my
righteousness
f
O God of my righteousness.
righteousness
f
O God of my righteousness.
111
117
123


f
Hear .... me O Hear .... me .... O
f
Hear .... me O Hear .... hear me O
130
tr
God .... of .... my righteousness.
God .... of .... my righteousness.
137
Fine.
144

18

DUET IN CANON,

"Give place ye lovers here,"

AND

FOUR SONGS,

Composed and Dedicated to
her Mother, by

C. A. MACIRONE,

Associate of the Philharmonic Socʸ.
and of the Royal Academy of Music.

Nº 1_Duet, Give place	2/
__ 2_Song, Ein Deutscher Gruss	2/
__ 3_The Cavalier's Song	2/
__ 4_Old Neapolitan Song	2/
__ 5_The Lady's Bird Song	2/

LONDON
To be had of Charles Ollivier, 41, New Bond St.

THESE SONGS ARE PUBLISHED SEPARATELY.

Price, complete, 7/6

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GIVE PLACE YE LOVERS.

DUET & CANON.

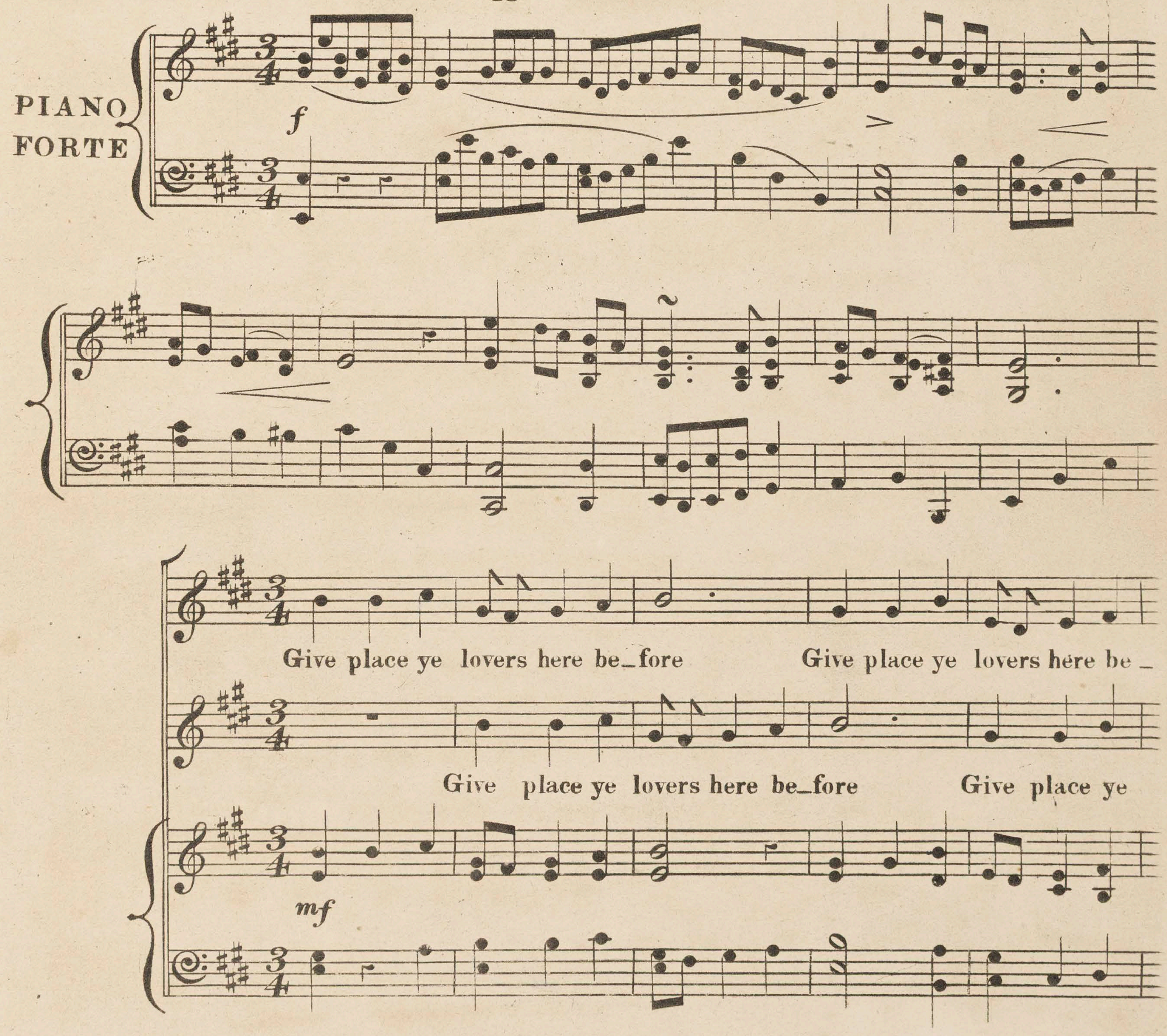
SUNG BY MISS DOLBY AND Mrs. WEISS.

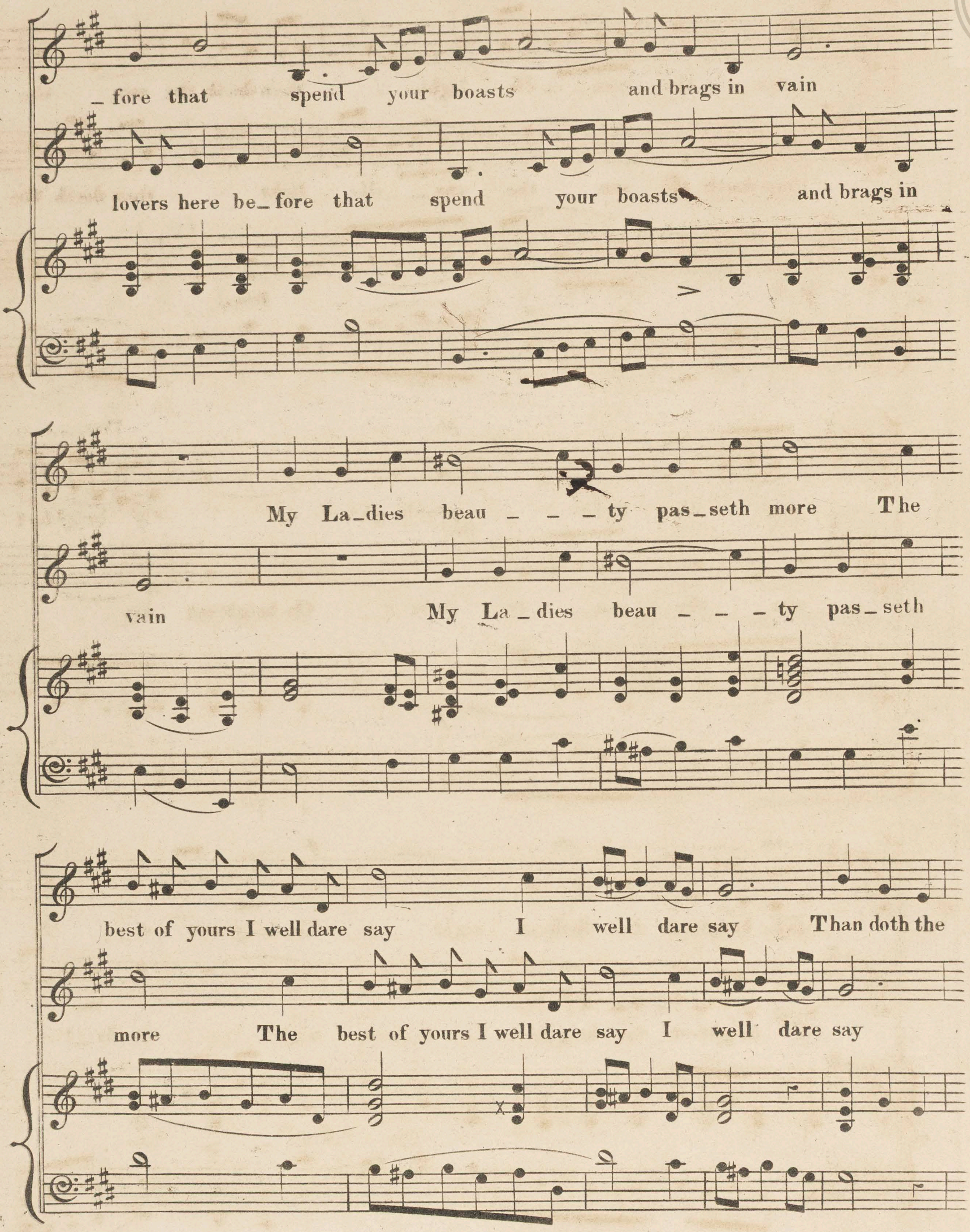
WORDS BY LORD SURRY. A.D. 1540.

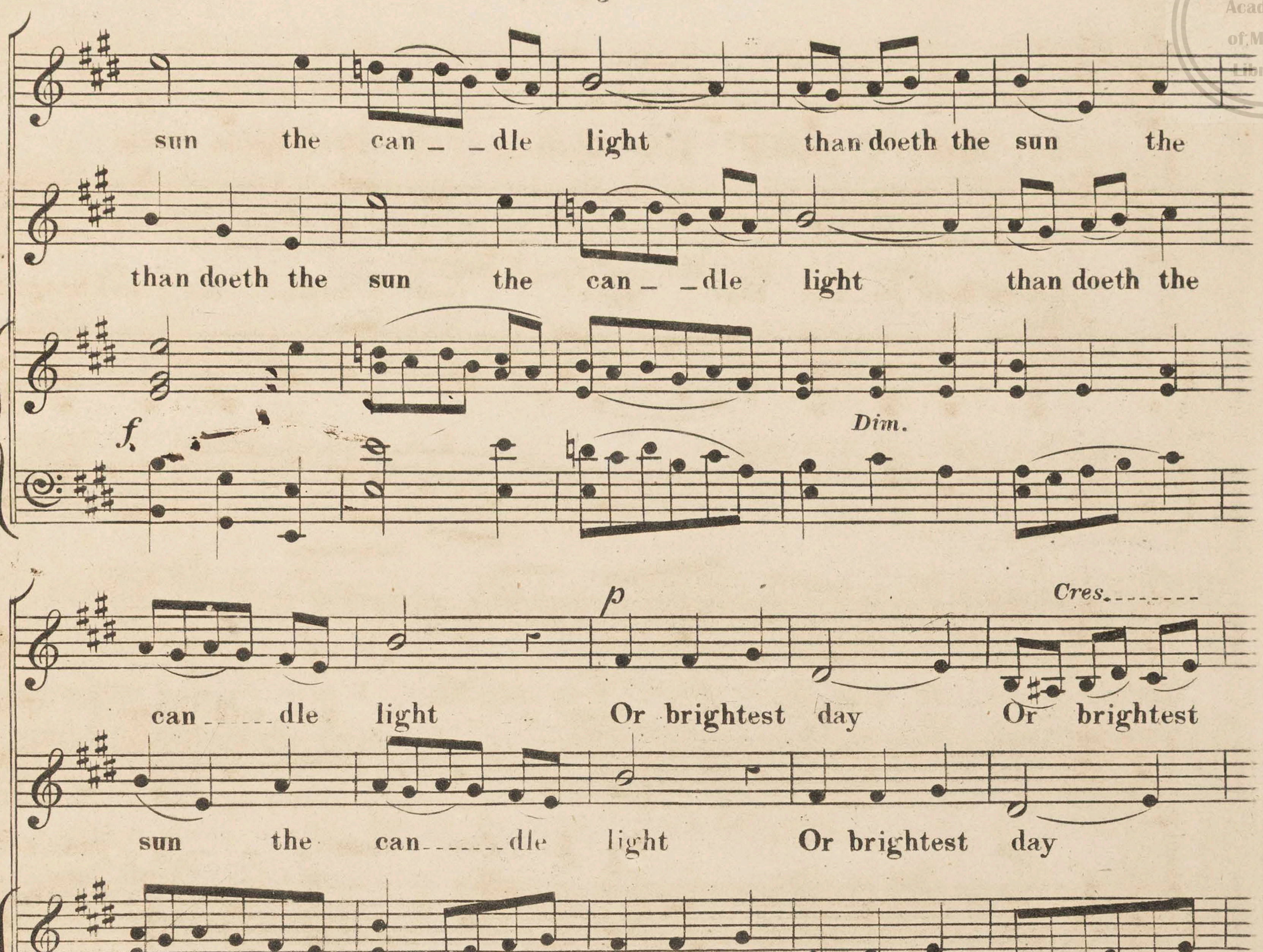
COMPOSED BY C.A. MACIRONE.

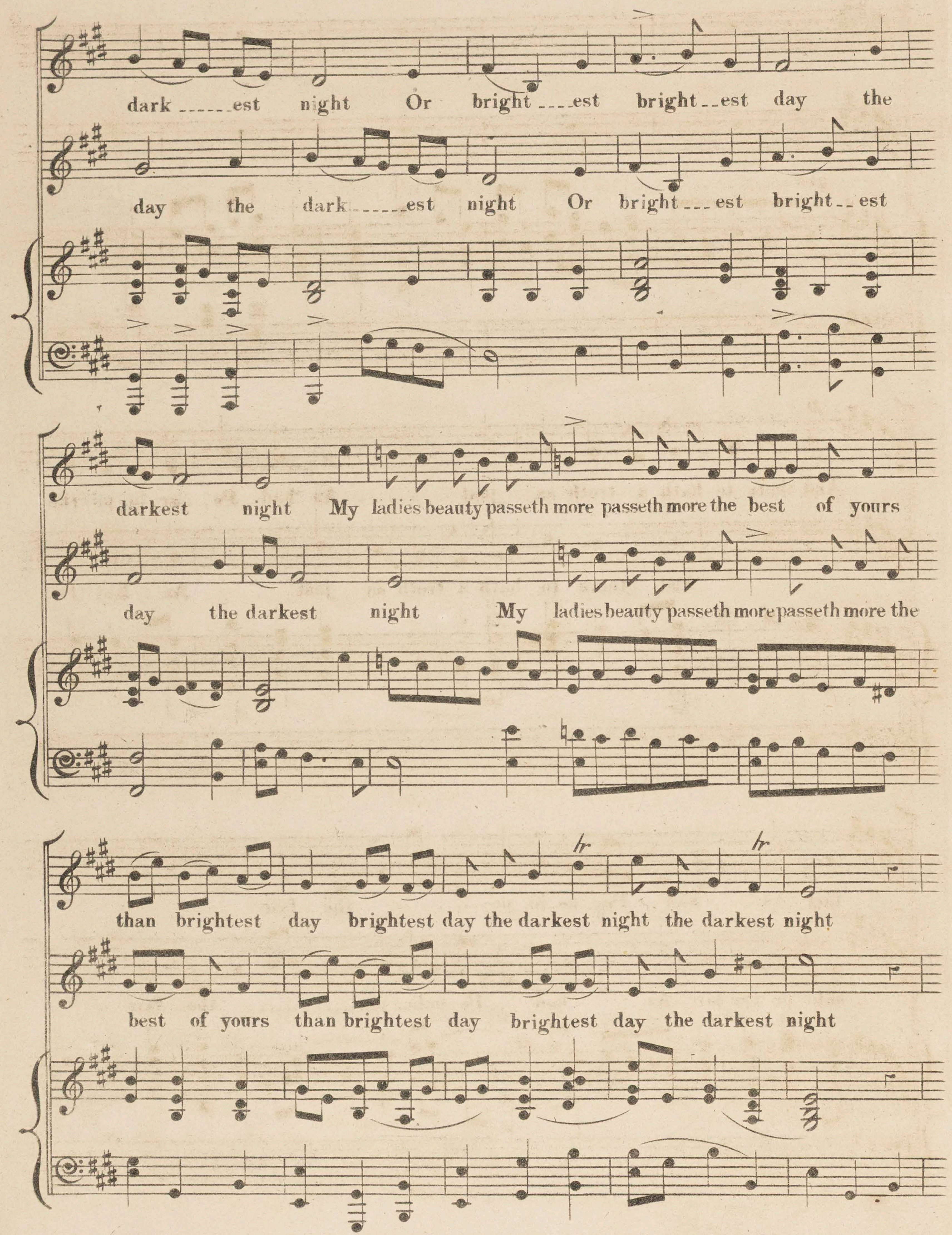
1840

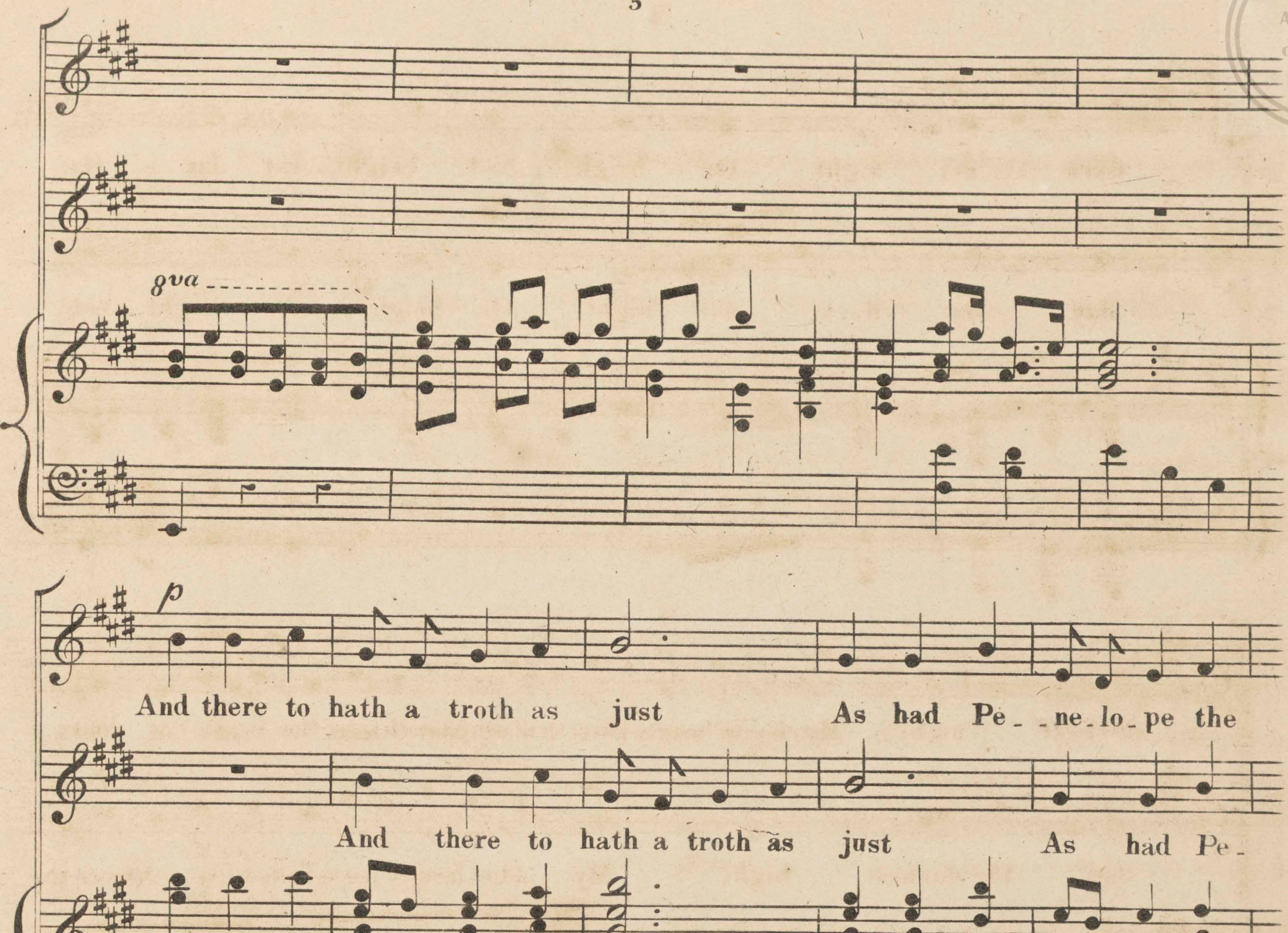
Allegro con Spirito e leggiero.

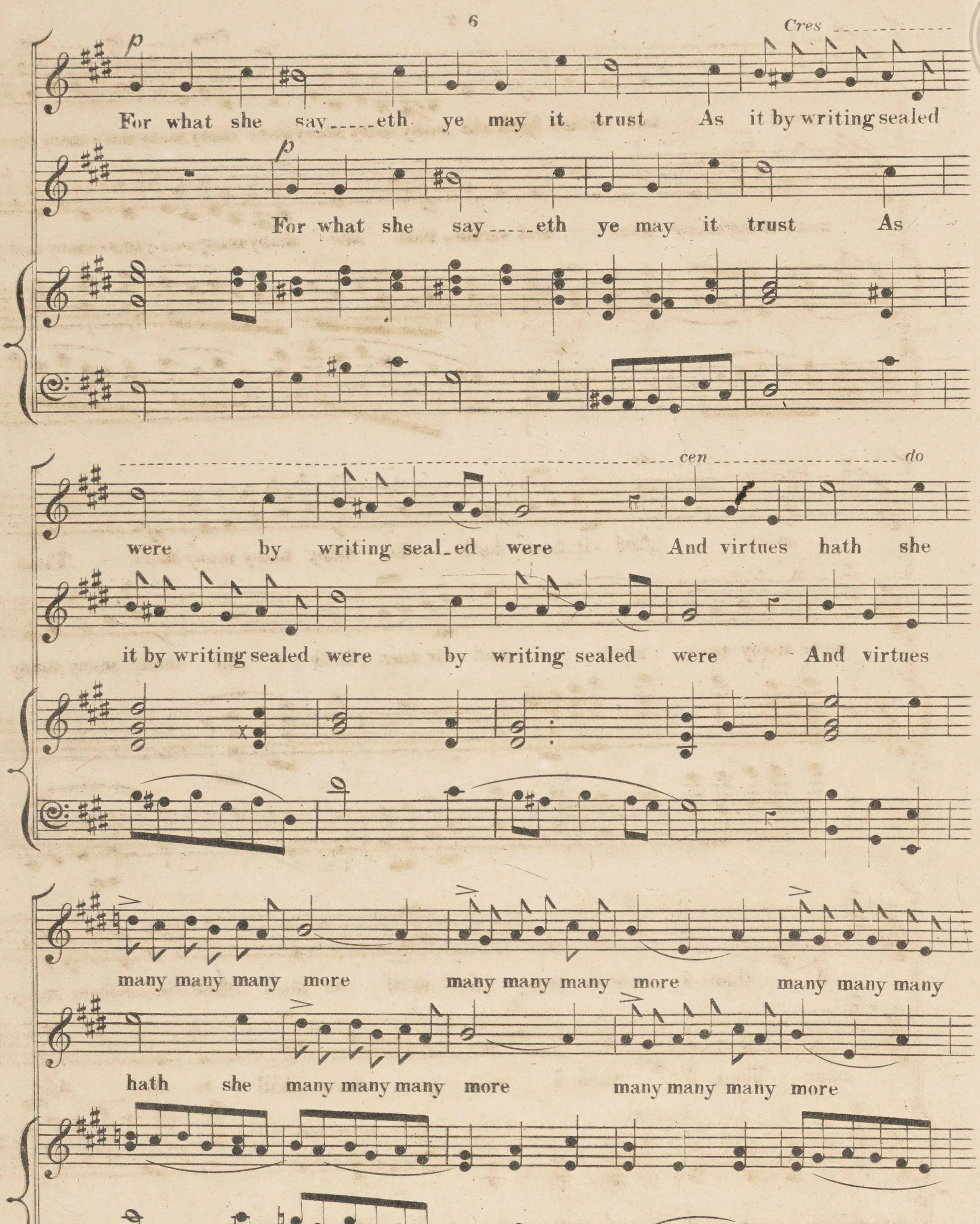

PIANO FORTE
f
mf
Give place ye lovers here be_fore
Give place ye lovers here be_
Give place ye lovers here be_fore
Give place ye

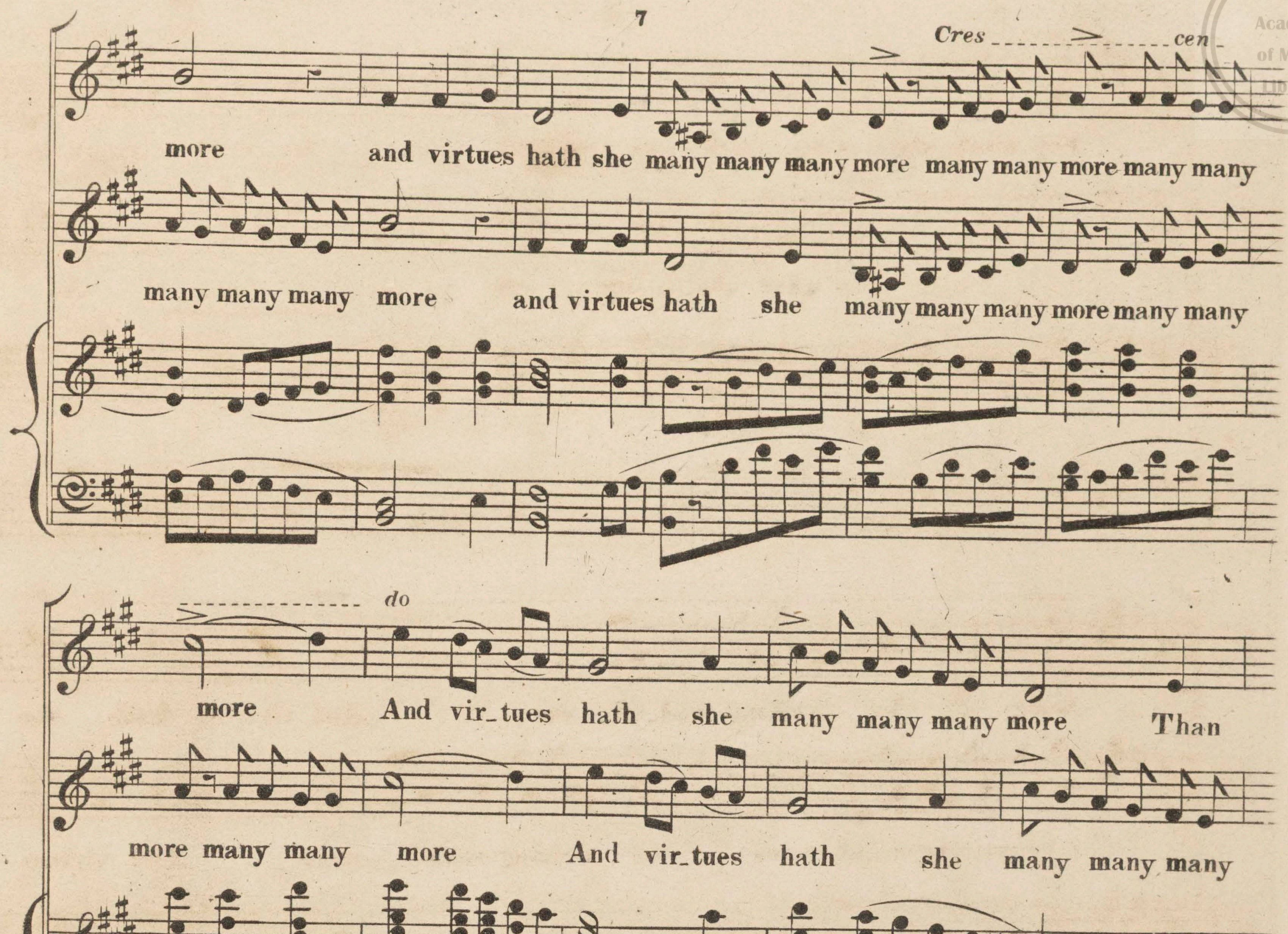

_fore that spend your boasts and brags in vain
lovers here be_fore that spend your boasts and brags in
My La_dies beau _ _ _ ty pas_seth more The
vain My La _ dies beau _ _ _ ty pas_seth
best of yours I well dare say I well dare say Than doth the
more The best of yours I well dare say I well dare say

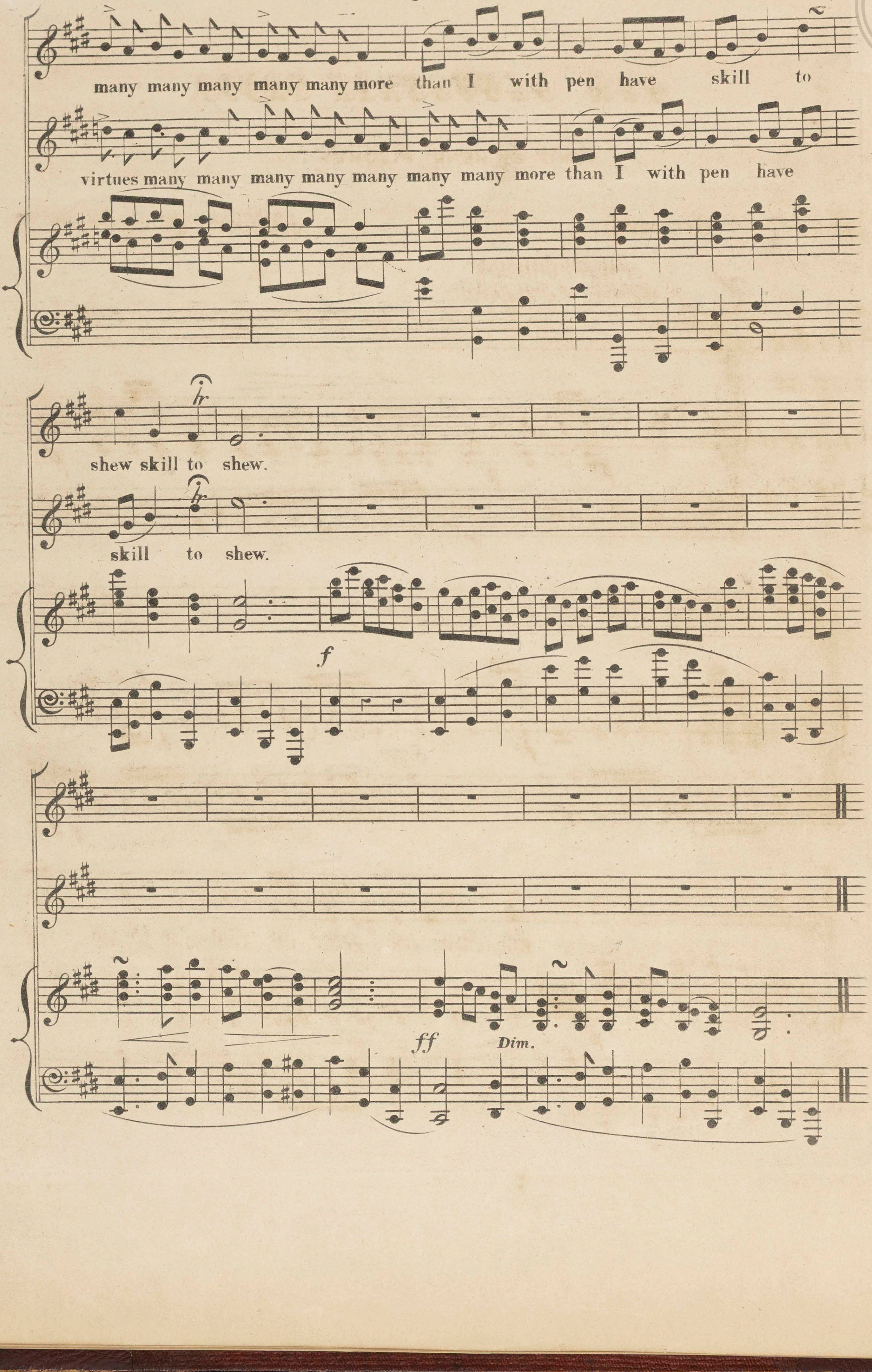

sun the can_ _dle light than doeth the sun the
than doeth the sun the can_ _dle light than doeth the
f
Dim.
p
Cres.
can dle light Or brightest day Or brightest
sun the can dle light Or brightest day
p
cen do
f
day brightest day darkest night Or brightest day the
Or brightest day brightest day darkest night Or brightest
f


dark_____est night Or bright____est bright__est day the
day the dark______est night Or bright___est bright__est
darkest night My ladies beauty passeth more passeth more the best of yours
day the darkest night My ladies beauty passeth more passeth more the
than brightest day brightest day the darkest night the darkest night
best of yours than brightest day brightest day the darkest night
tr
tr


8va
p
And there to hath a troth as just As had Pe_ne_lo_pe the
And there to hath a troth as just As had Pe_
p
fair As had Pe_ne_lo_pe............ the fair
_nelo pe the fair As had Pe_nelo_pe............ the fair


p
Cres
For what she say-----eth ye may it trust As it by writing sealed
p
For what she say-----eth ye may it trust As
cen
do
were by writing seal_ed were And virtues hath she
it by writing sealed were by writing sealed were And virtues
many many many more many many many more many many many
hath she many many many more many many many more


Cres ______ cen ______ do
more and virtues hath she many many many more many many more many many
many many many more and virtues hath she many many many more many many
more And vir_tues hath she many many many more Than
more many many more And vir_tues hath she many many many
I than I with pen have skill to shew And virtues many many
more Than I than I with pen have skill to shew And


many many many many many more than I with pen have skill to
virtues many many many many many many many more than I with pen have
shew skill to shew.
skill to shew.
f
ff
Dim.

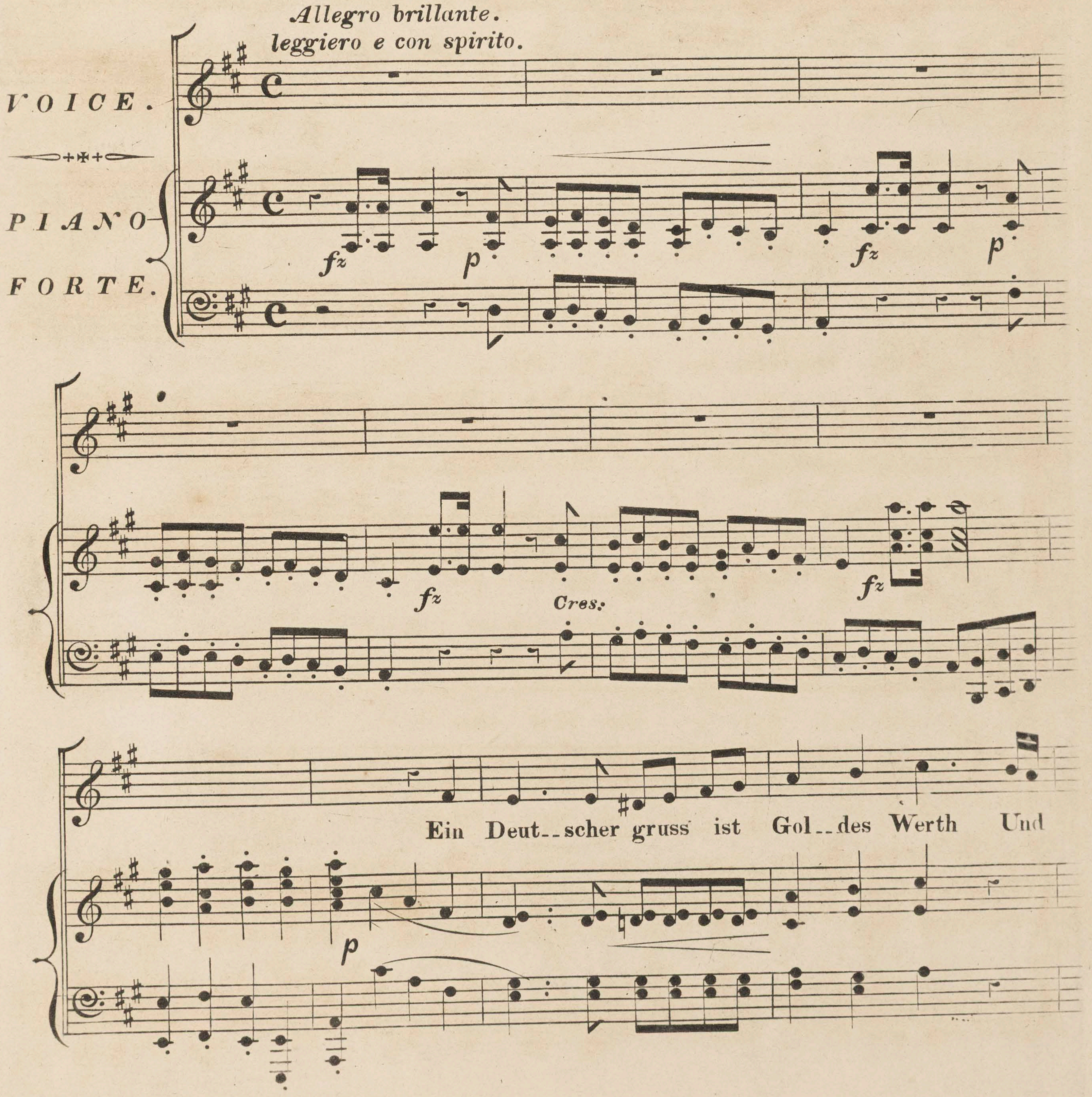
DER DEUTSCHEN GRUSS.

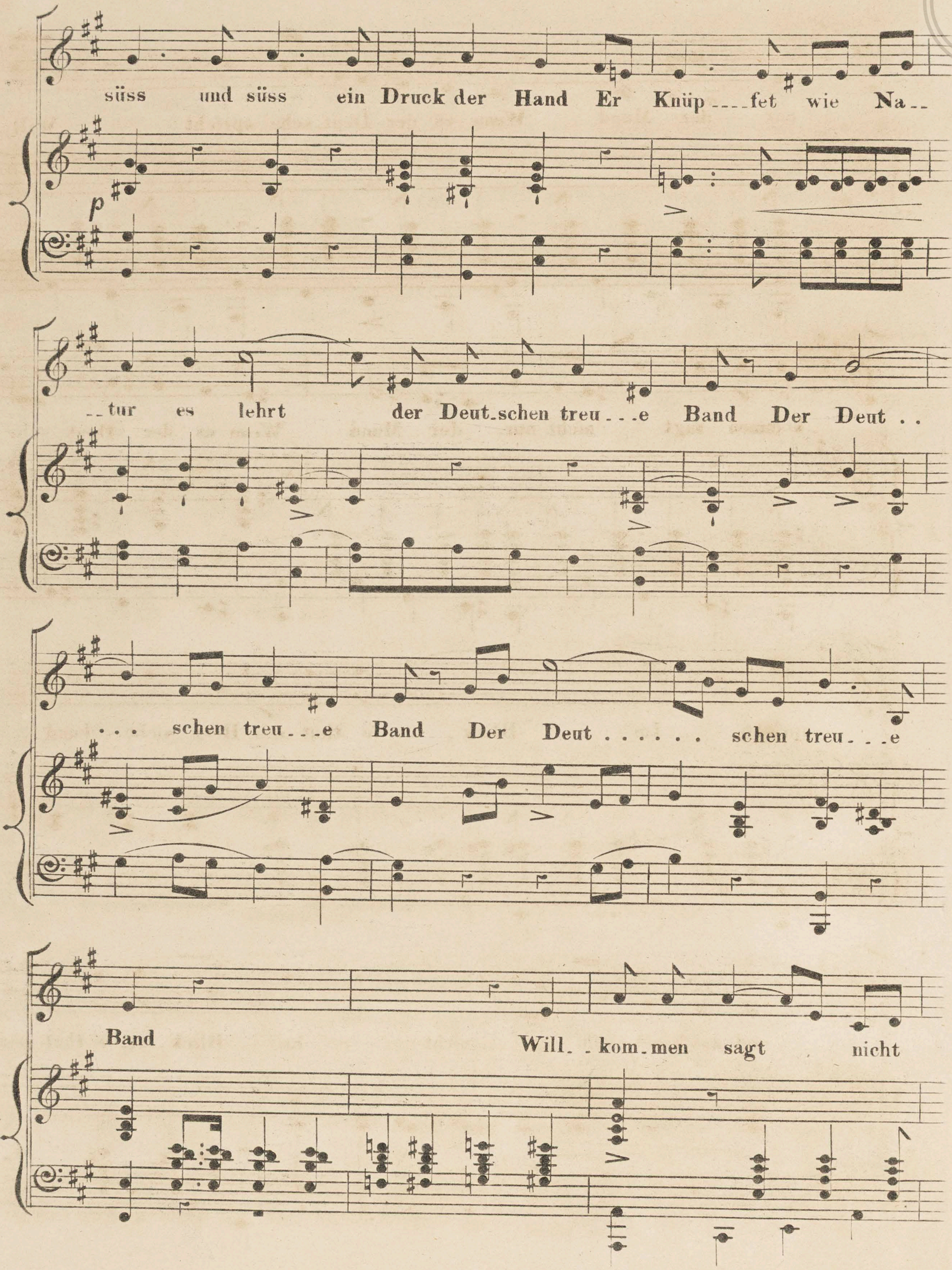
SUNG BY HERR PISCHEK.

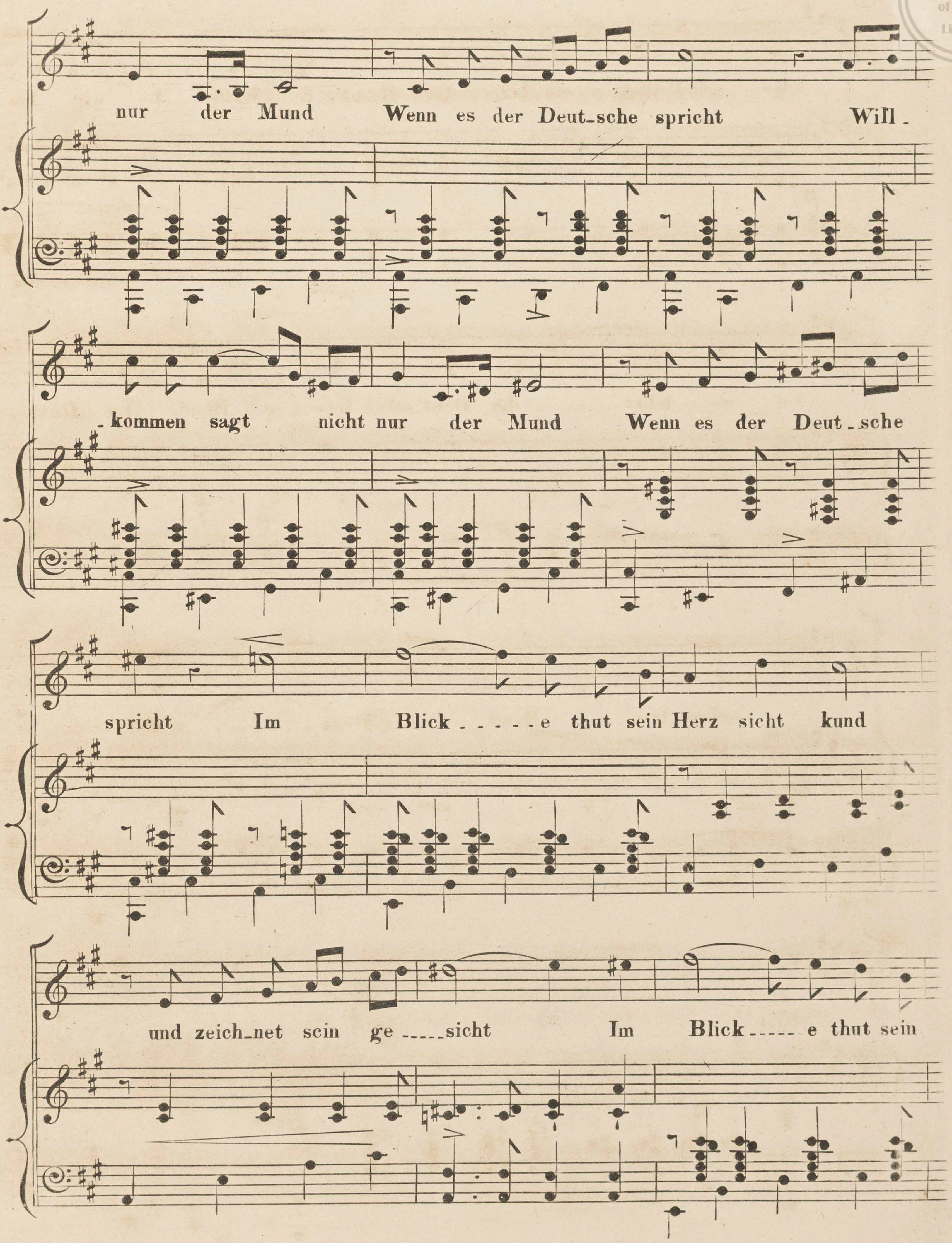
also arranged for an
Orchestra -i
full scor

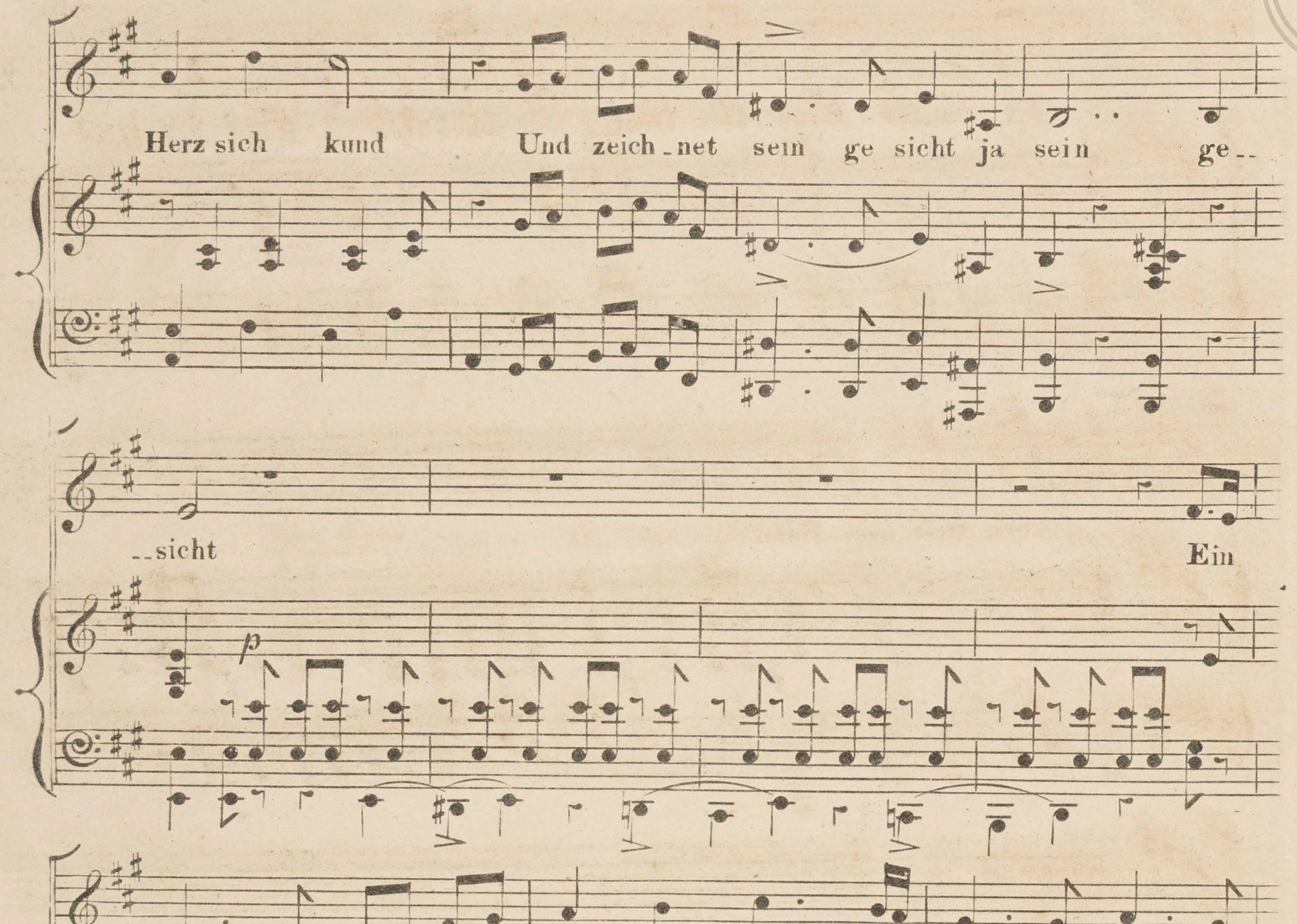
WORDS BY BOUTERWEK

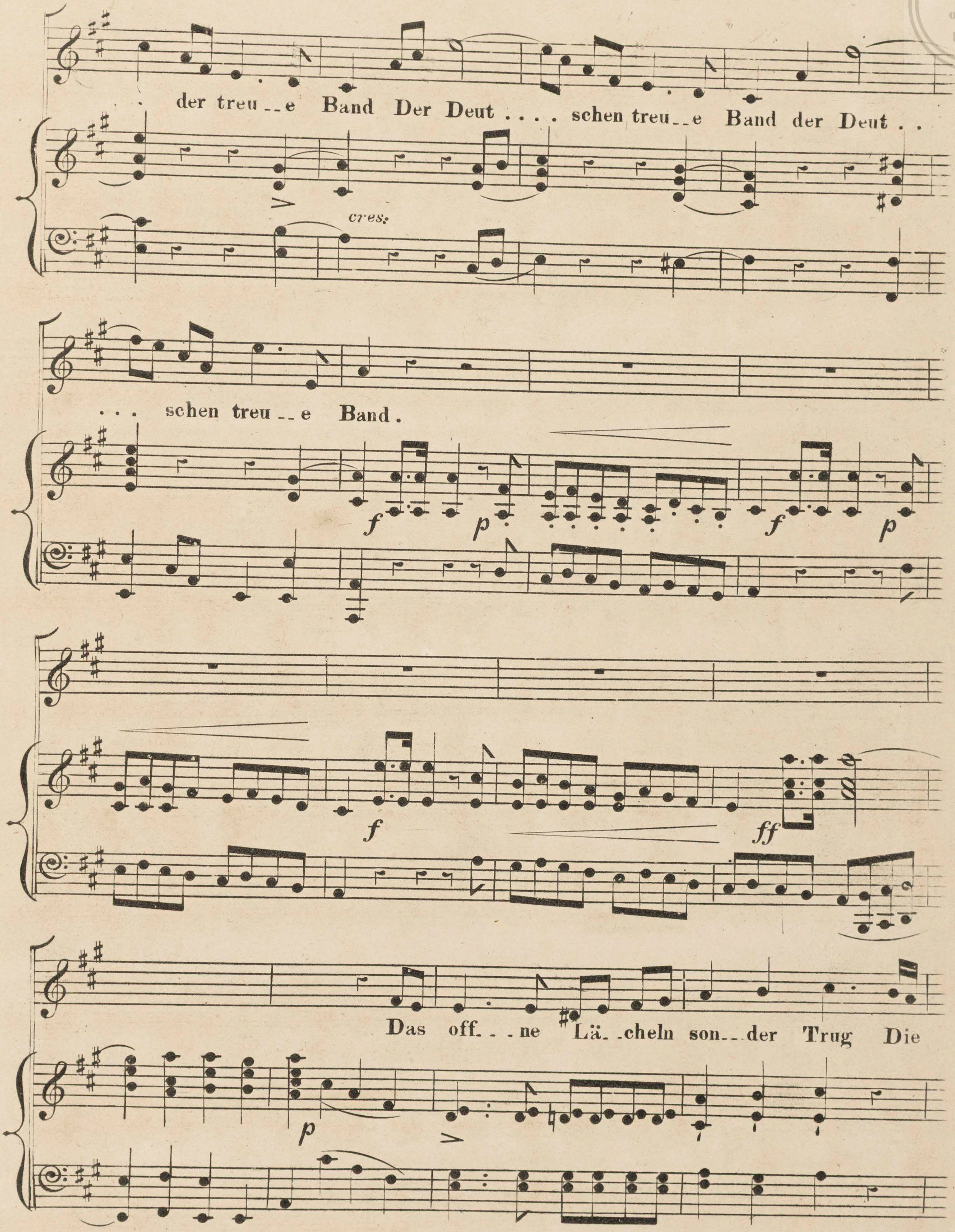
COMPOSED BY C.A. MACIRONE.
1846

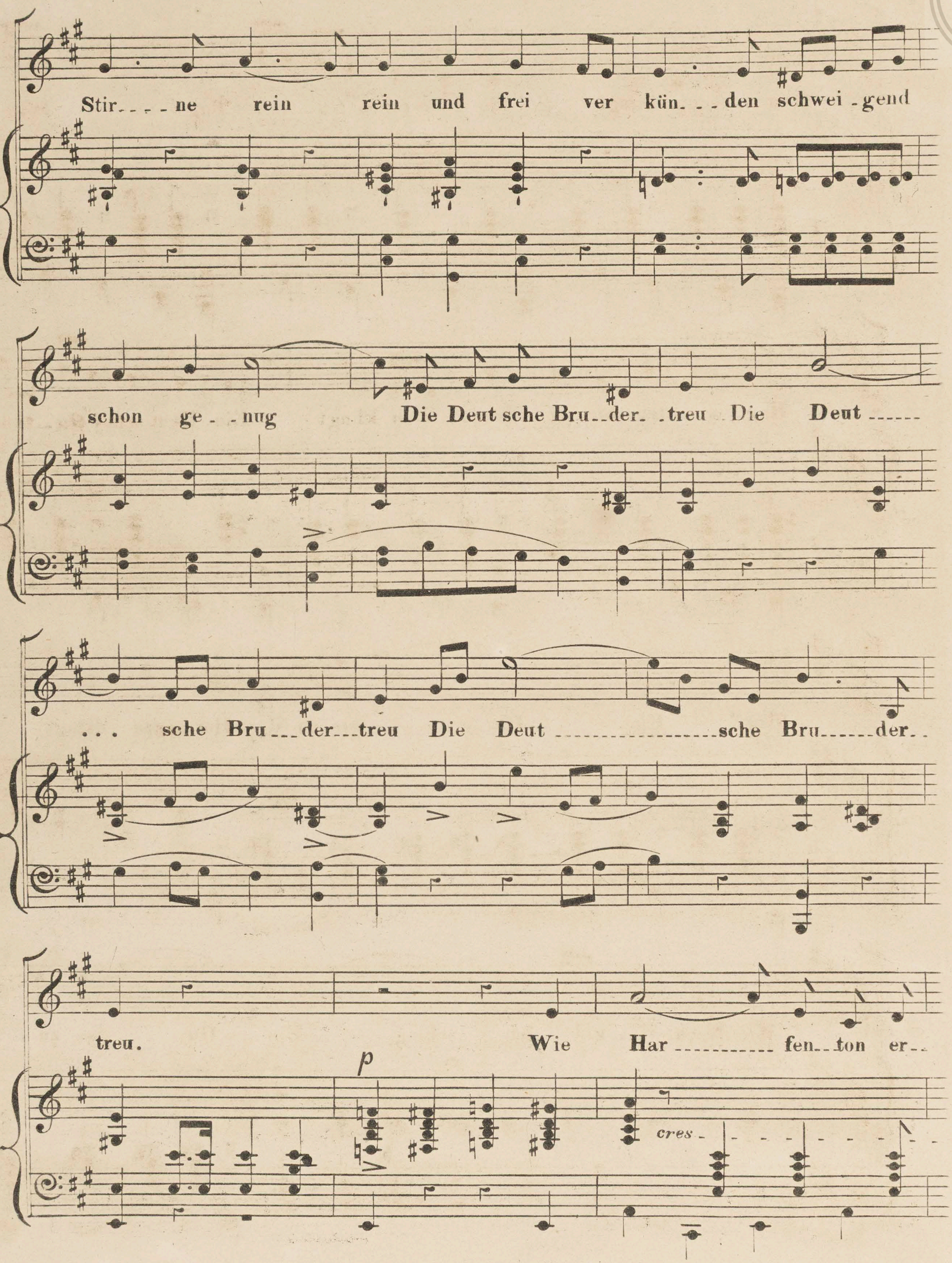

Allegro brillante.
leggiero e con spirito.
VOICE.
PIANO
FORTE.
fz
p
fz
p
fz
Cres:
fz
p
Ein Deut-scher gruss ist Gol-des Werth Und

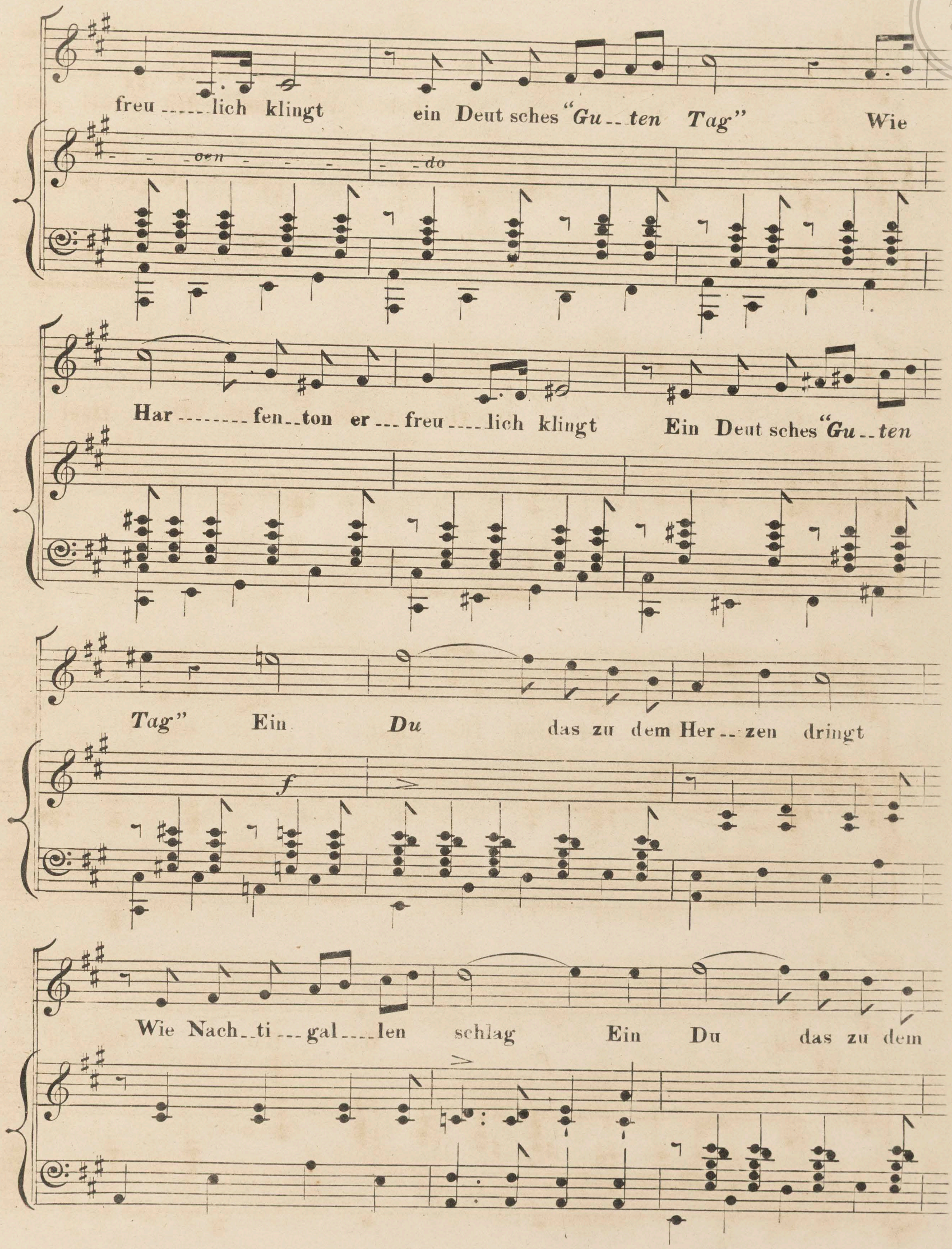

süss und süss ein Druck der Hand Er Knüp_ _ _ _fet wie Na_ _
p
_ _tur es lehrt der Deut_schen treu_ _ _e Band Der Deut . .
. . . schen treu_ _ _e Band Der Deut . . . . . . schen treu_ _ _e
Band Will_ _kom_men sagt nicht


nur der Mund Wenn es der Deut_sche spricht Will_
_kommen sagt nicht nur der Mund Wenn es der Deut_sche
spricht Im Blick - - - - - e thut sein Herz sicht kund
und zeich_net sein ge - - - - - sicht Im Blick - - - - - e thut sein

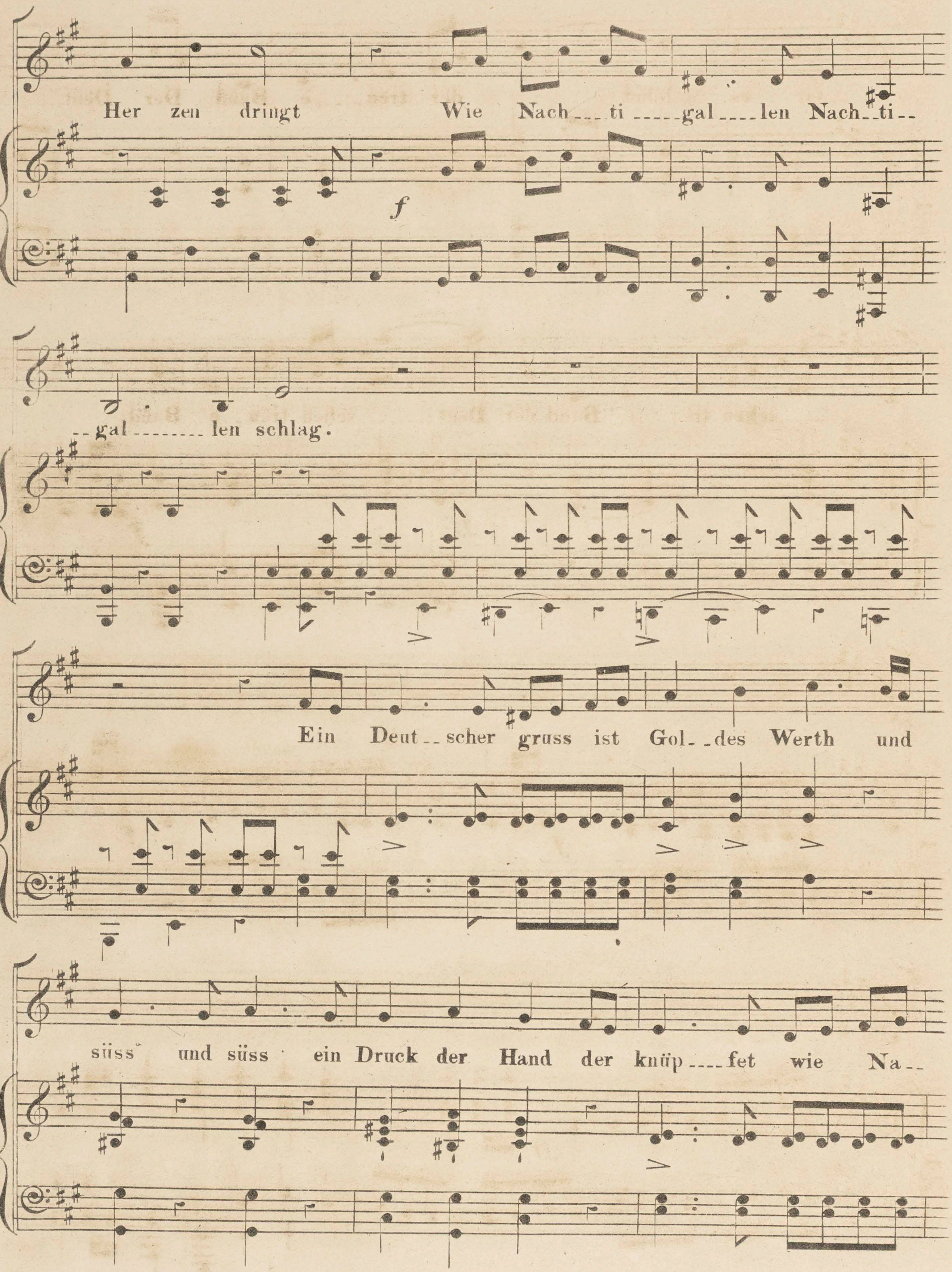

Herz sich kund Und zeich_net sein ge sicht ja sein ge_
_sicht Ein
p
Deut_scher gruss ist gol_des Werth und süss und süss ein
Druck der Hand Der knüp_fet wie Na_tur es lehrt . . .

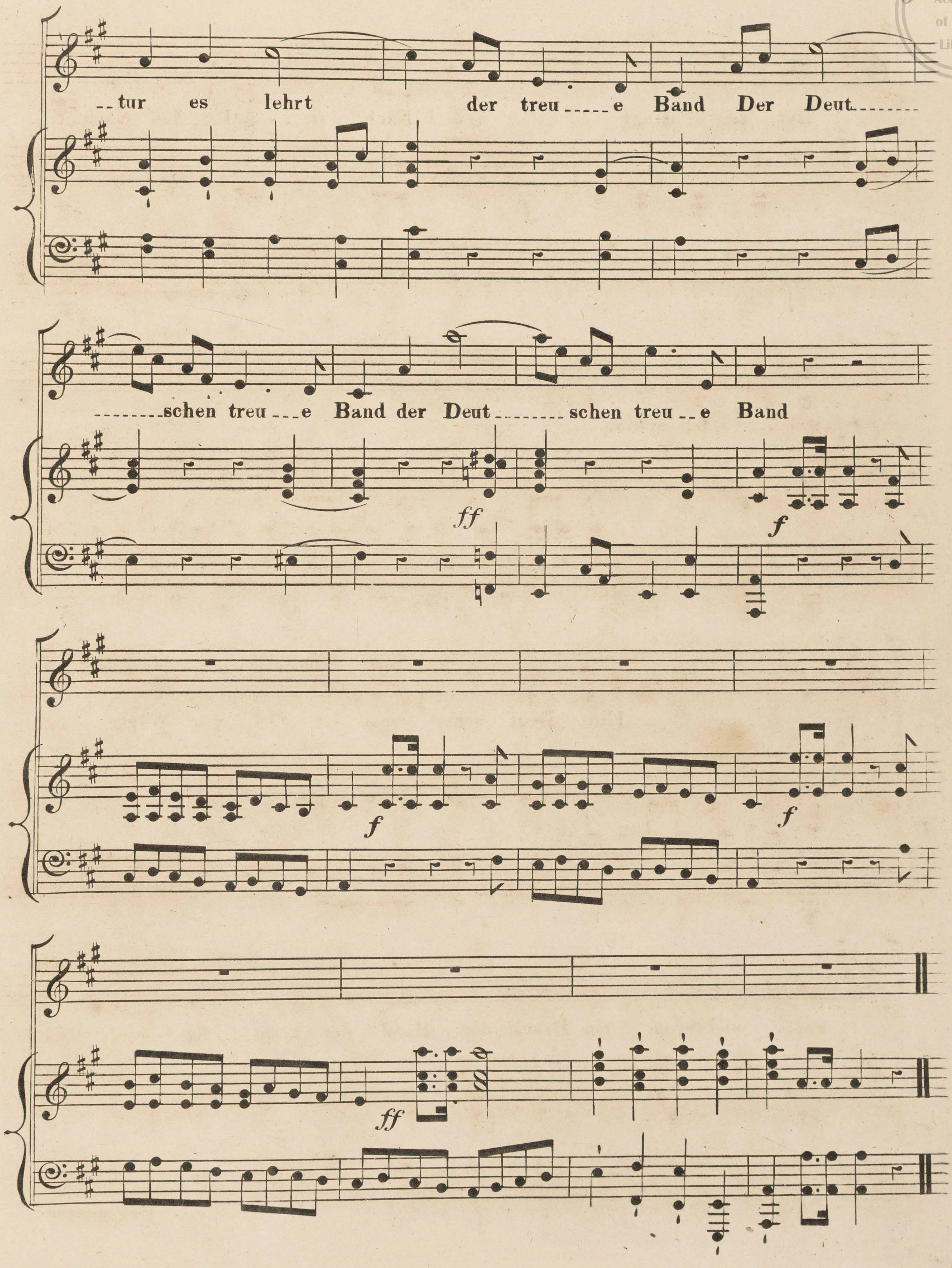

der treu - - e Band Der Deut . . . . schen treu - - e Band der Deut . .
cres.
. . . schen treu - - e Band.
f
p
f
p
f
ff
Das off - - - ne Lä - - cheln son - - der Trug Die
p


Stir - - - ne rein rein und frei ver kün - - den schwei - gend
schon ge - - nug Die Deut sche Bru - - der - - treu Die Deut - - - - - -
. . . sche Bru - - - der - - - treu Die Deut - - - - - - - - - - - - - - - - sche Bru - - - - - der - -
treu. Wie Har - - - - - - - - - - fen - - ton er - -
p
cres - - - - - - - -


freu.....lich klingt ein Deut sches "Gu..ten Tag" Wie
cen - - - - - - - - do
Har........fen..ton er...freu....lich klingt Ein Deut sches "Gu..ten
Tag" Ein Du das zu dem Her...zen dringt
f
Wie Nach..ti...gal....len schlag Ein Du das zu dem

Royal
Academy
of Music
Library


Her zen dringt Wie Nach-ti-gal-len Nach-ti-
f
-gal-len schlag.
Ein Deut-scher gruss ist Gol-des Werth und
süss und süss ein Druck der Hand der knüp-fet wie Na-


--tur es lehrt der treu-----e Band Der Deut-------
--------schen treu---e Band der Deut---------schen treu--e Band
ff
f
f
f
ff

Why so pale

THE CAVALIER'S SONG.

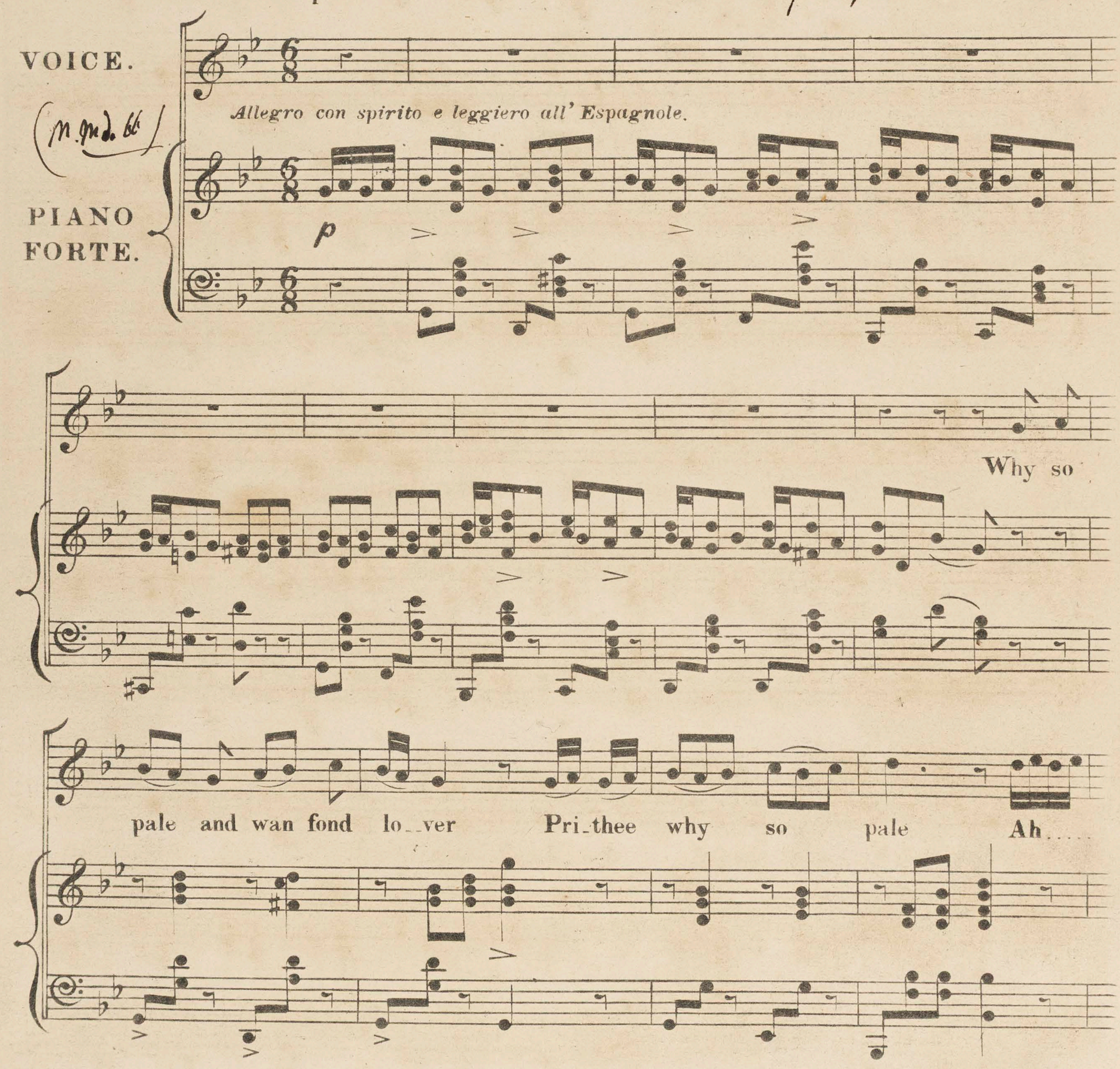
WORDS BY SIR J. SUCKLING. COMPOSED BY C. A. MACIRONE.

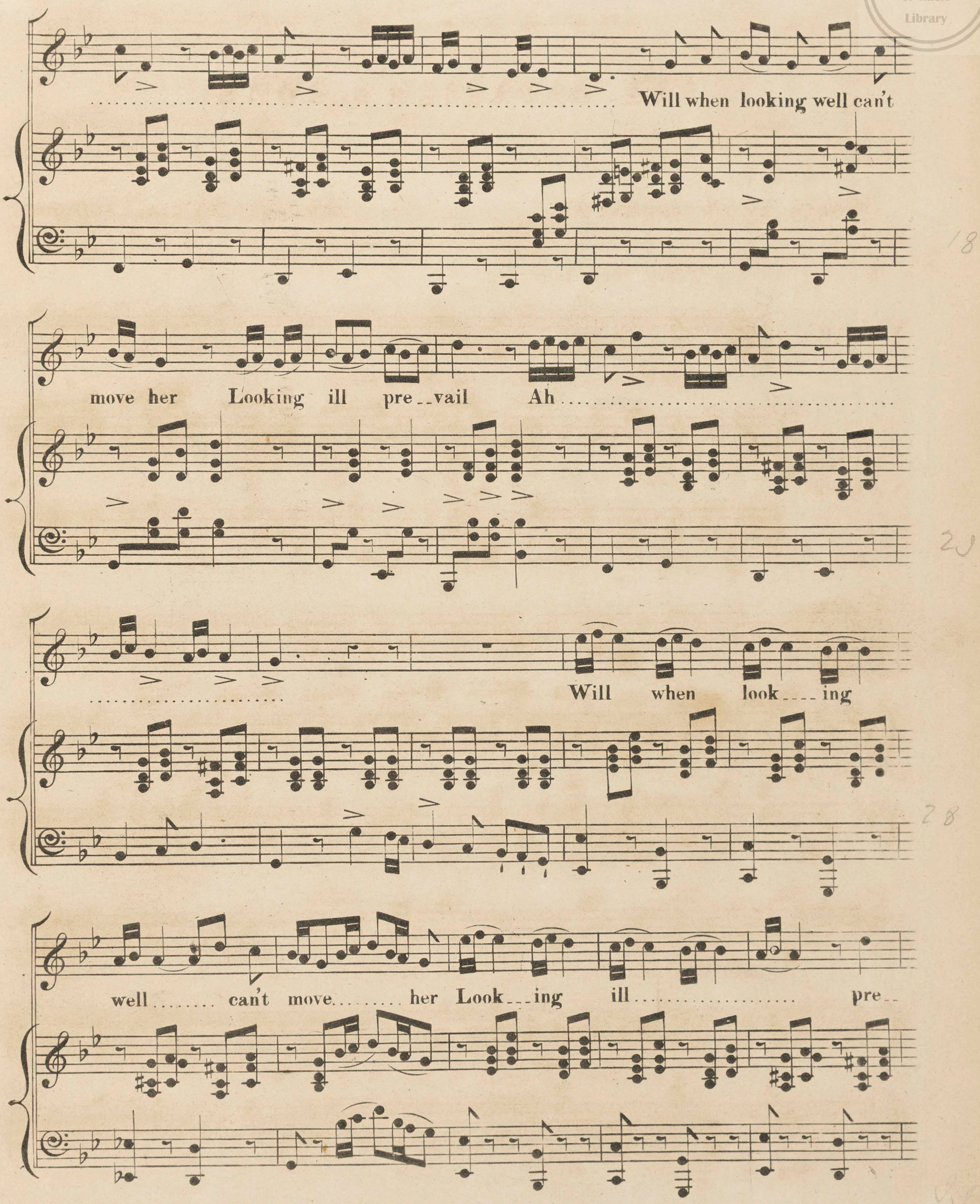
1840

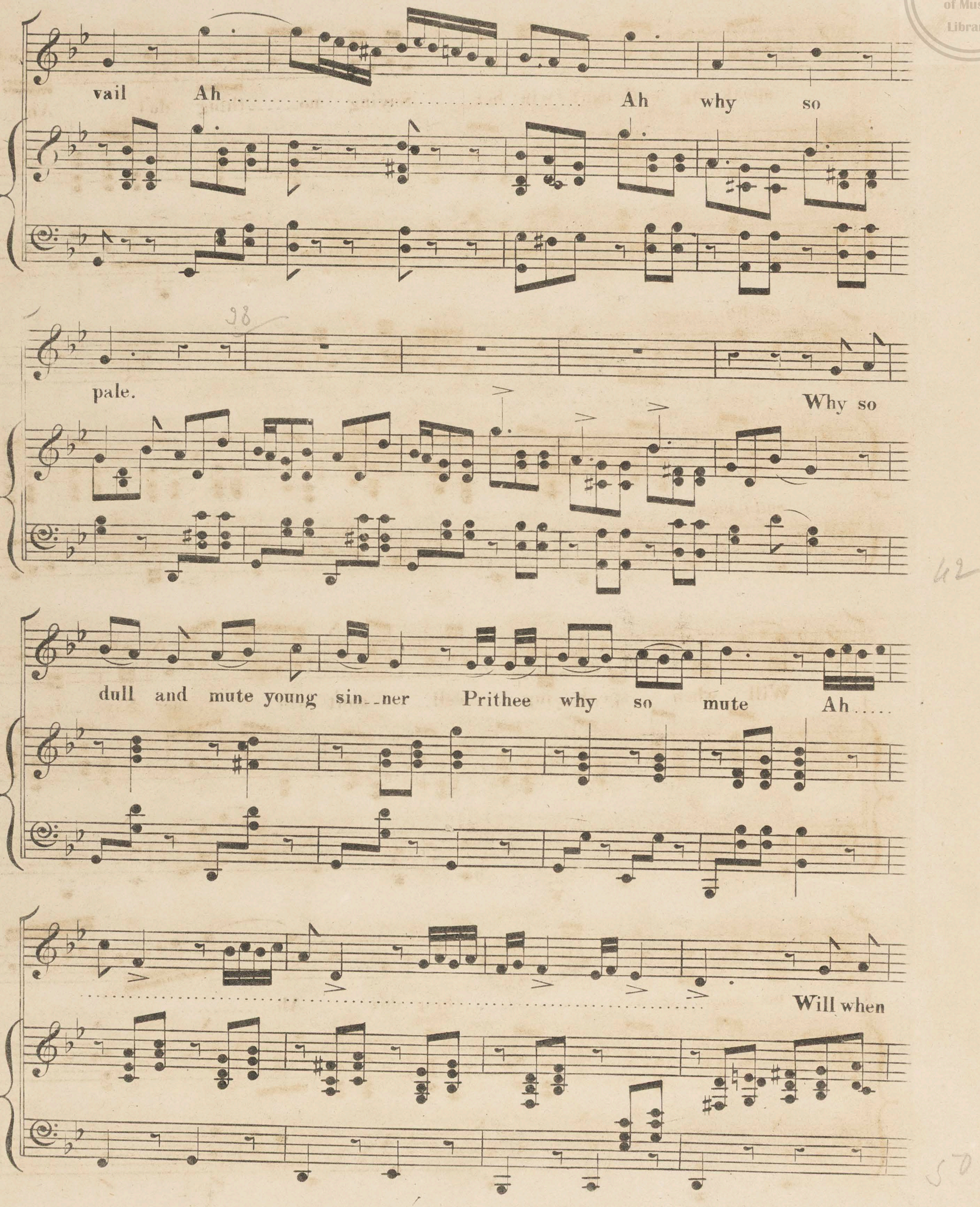
for Spanish words.

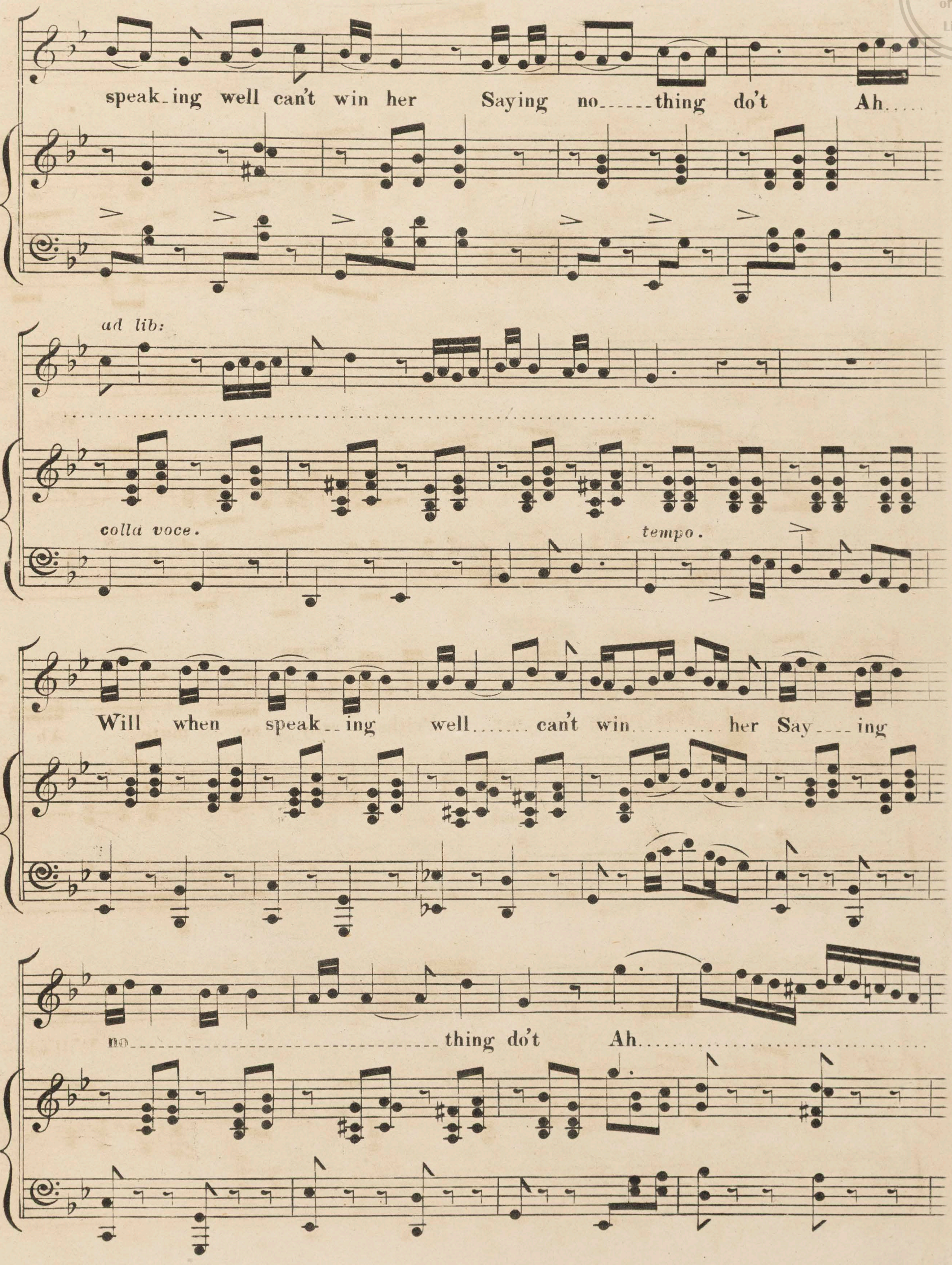
Tempo ben marcato.

(M. M♩. 66)


VOICE.
Allegro con spirito e leggiero all' Espagnole.
PIANO FORTE.
p
Why so
pale and wan fond lo_ver Pri_thee why so pale Ah.....


Will when looking well can't
18
move her Looking ill pre--vail Ah
20
Will when look---- ing
28
well .... can't move......... her Look---ing ill .... pre--

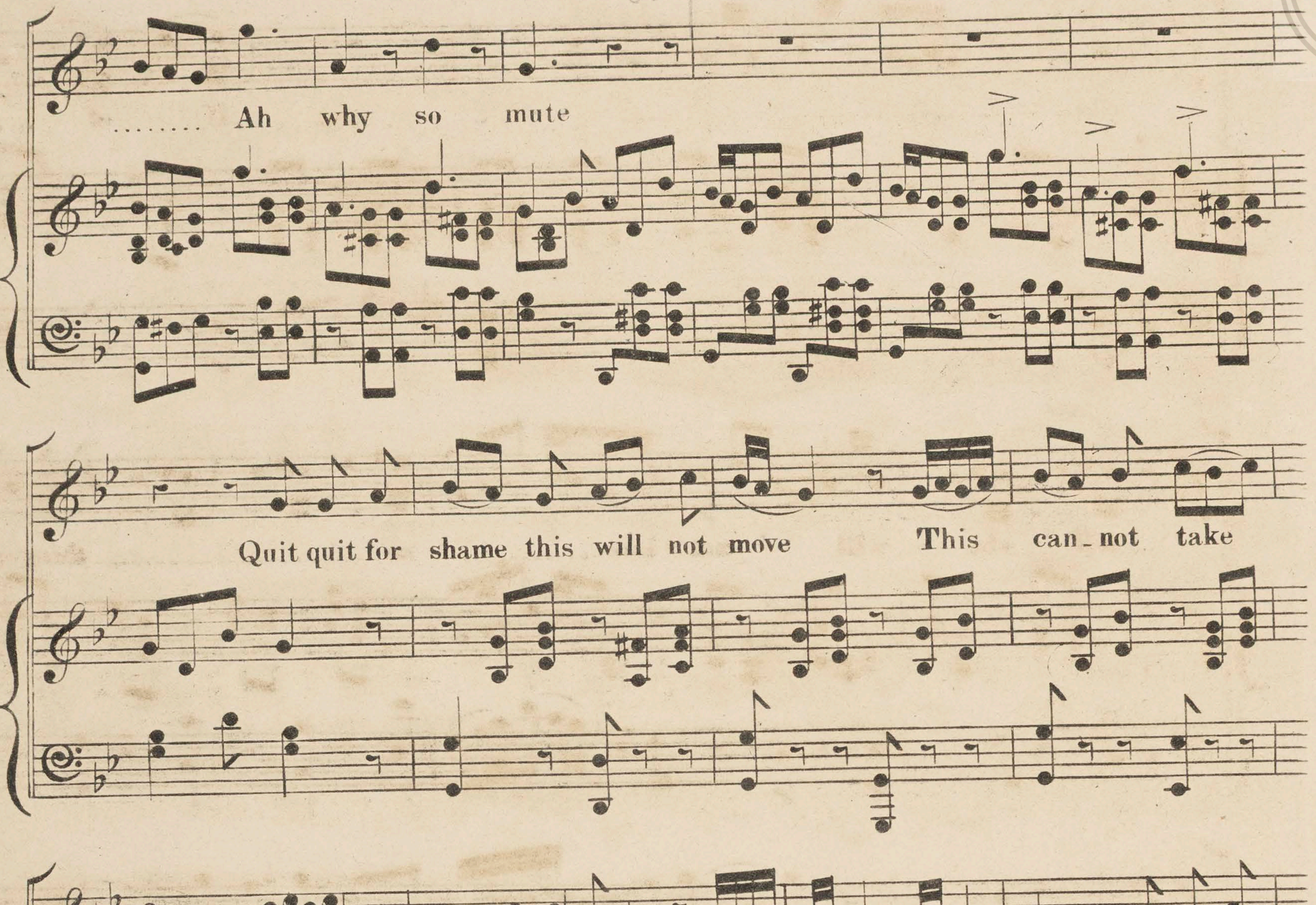

vail Ah.......................... Ah why so
98
pale. Why so
42
dull and mute young sin--ner Prithee why so mute Ah.....
.... Will when
50


speak_ing well can't win her Saying no......thing do't Ah.....
ad lib:
colla voce.
tempo.
Will when speak__ing well....... can't win........... her Say___ing
no..................................thing do't Ah...................................

64

68

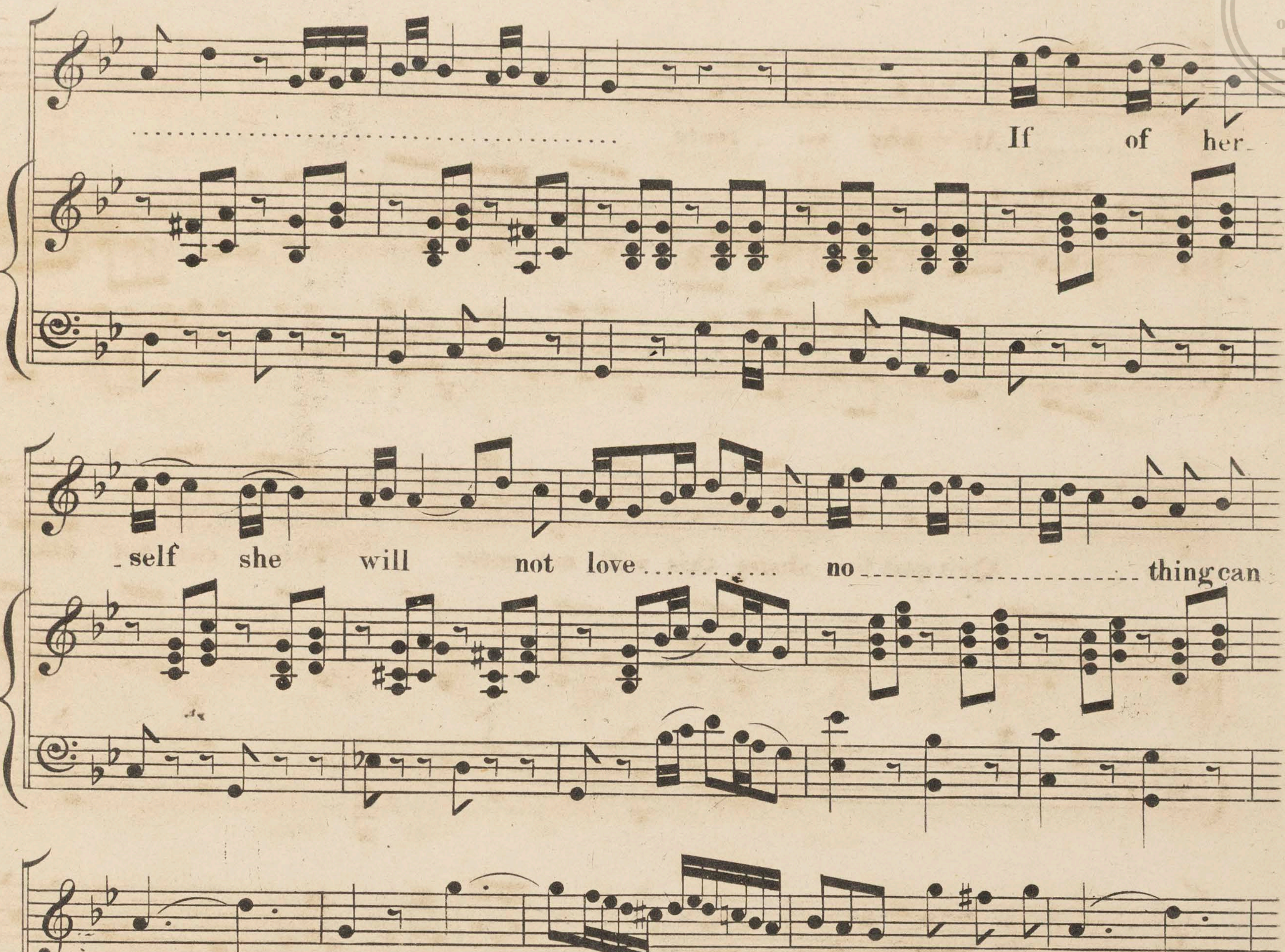
38 | 39


.... Ah why so mute
Quit quit for shame this will not move This can_not take
her Ah.. If of her_ _
_ _self she will not love Nothing can make....... her Ah.........................

46

51

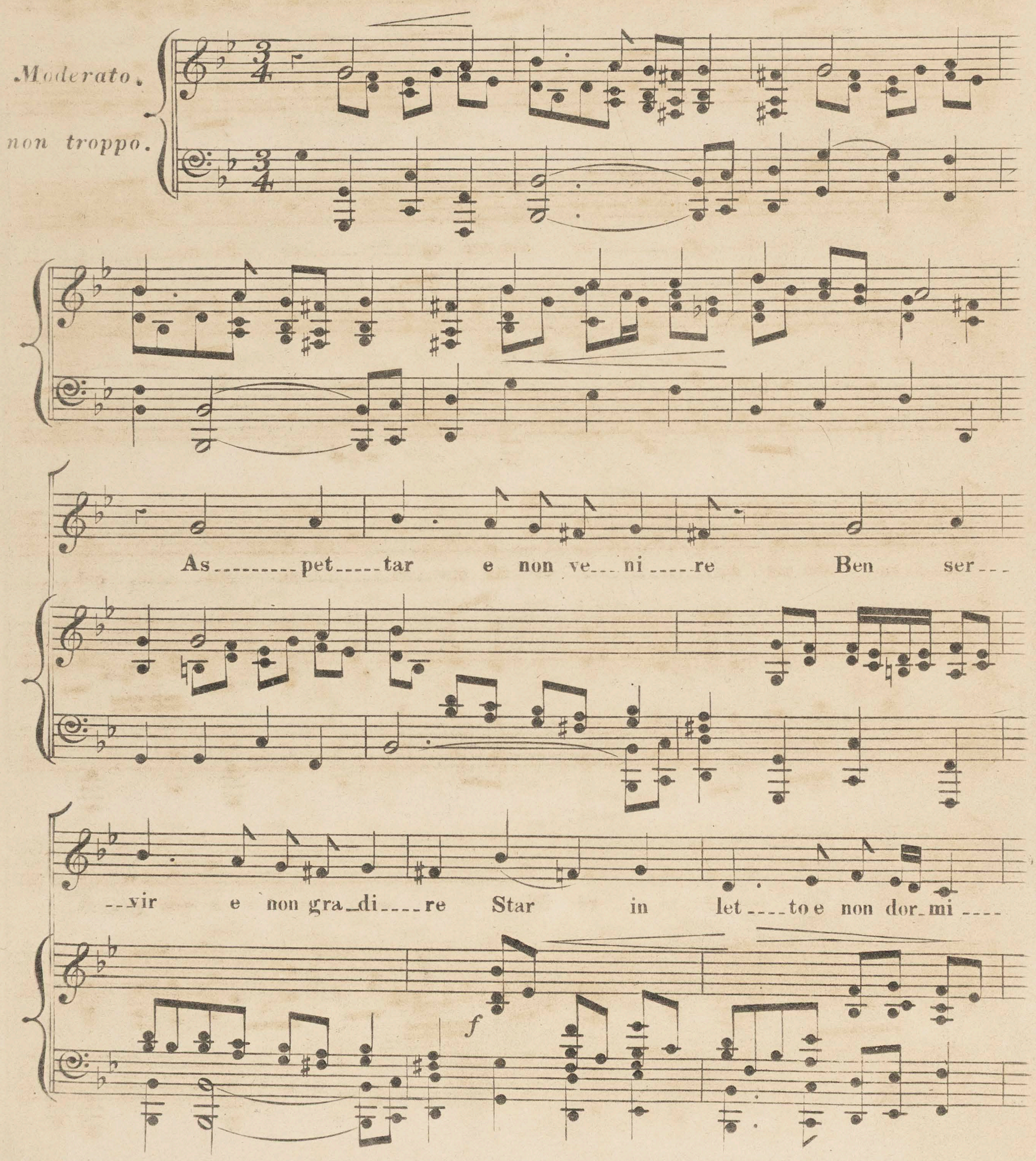
56

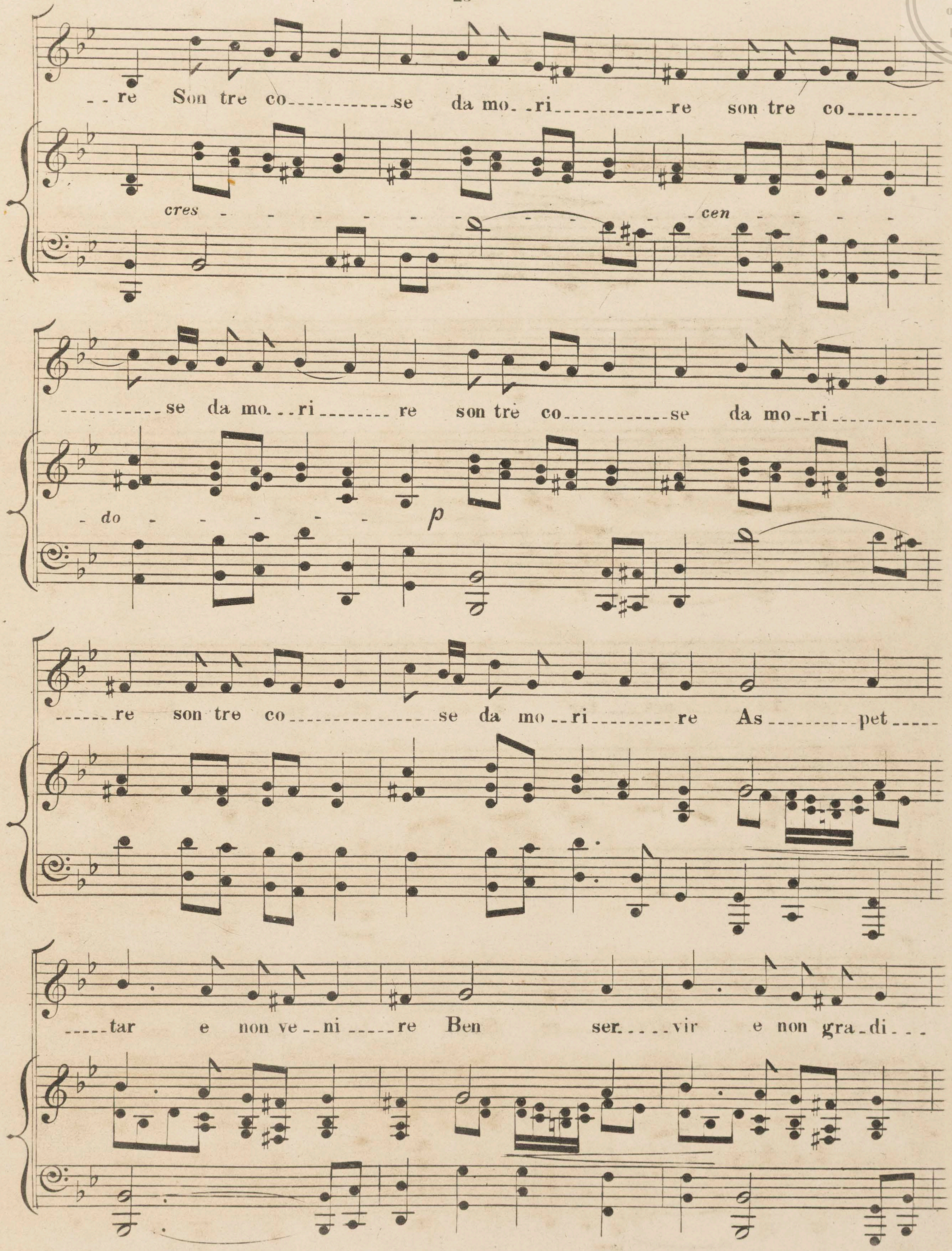

If of her
-self she will not love.......... no.................... thing can
make her Ah.................................. Nothing can make......
her
61
66
7r
76

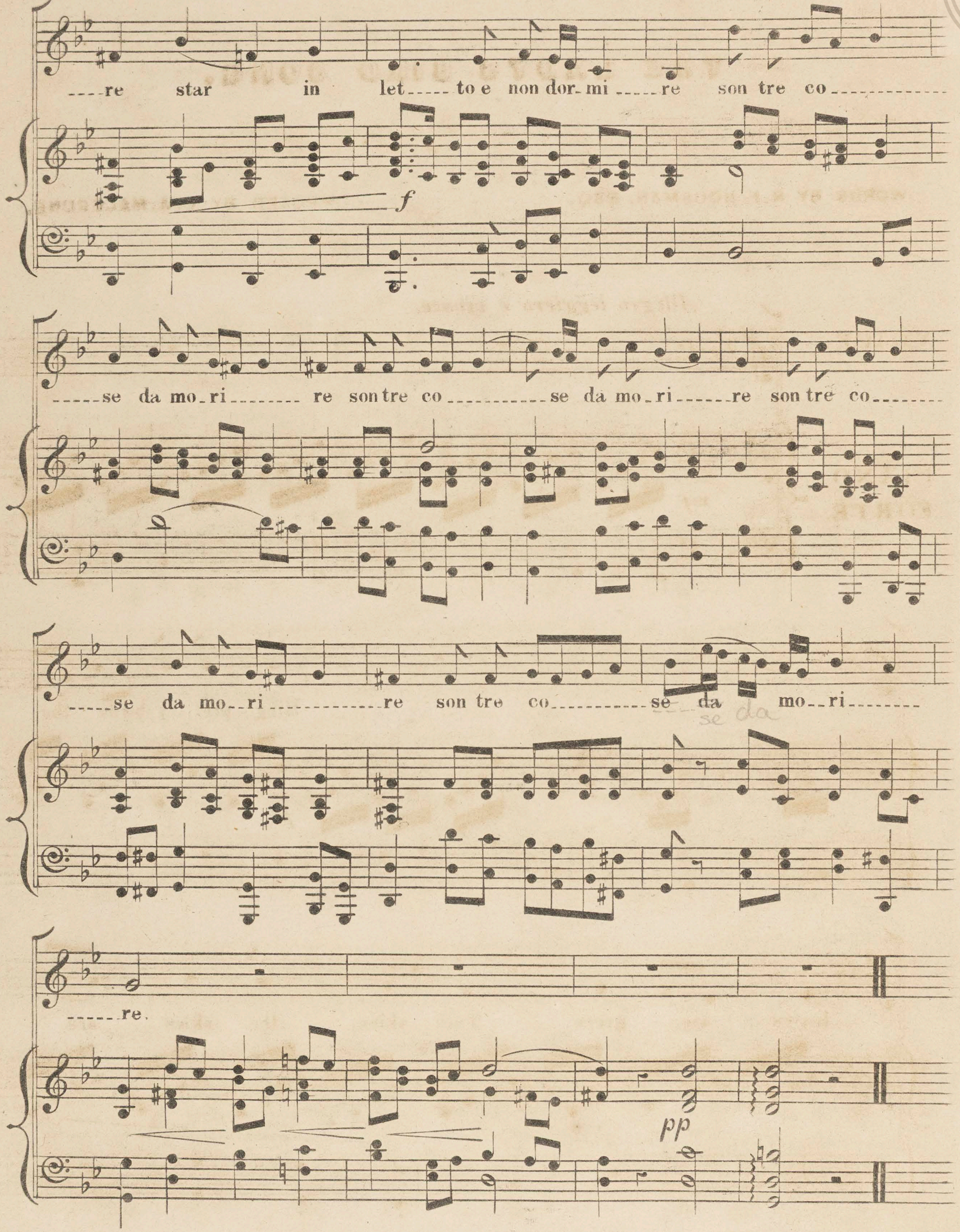
see Daudet's "Port Tarascon" p. 284.

ASPETTAR E NON VENIRE.

COMPOSED BY C.A. MACIRONE. OLD NEAPOLITAN PROVERB. 1846


Moderato, non troppo.
As_pet_tar e non ve_ni_re Ben ser_
_vir e non gra_di_re Star in let_to e non dor_mi_
f


--re Son tre co--------se da mo--ri--------re son tre co--------
cres - - - - - - - - - cen - - - - -
--------se da mo--ri------re son tre co--------se da mo--ri--------
do - - - - - - p
------re son tre co--------se da mo--ri--------re As--------pet----
----tar e non ve--ni----re Ben ser----vir e non gra-di--

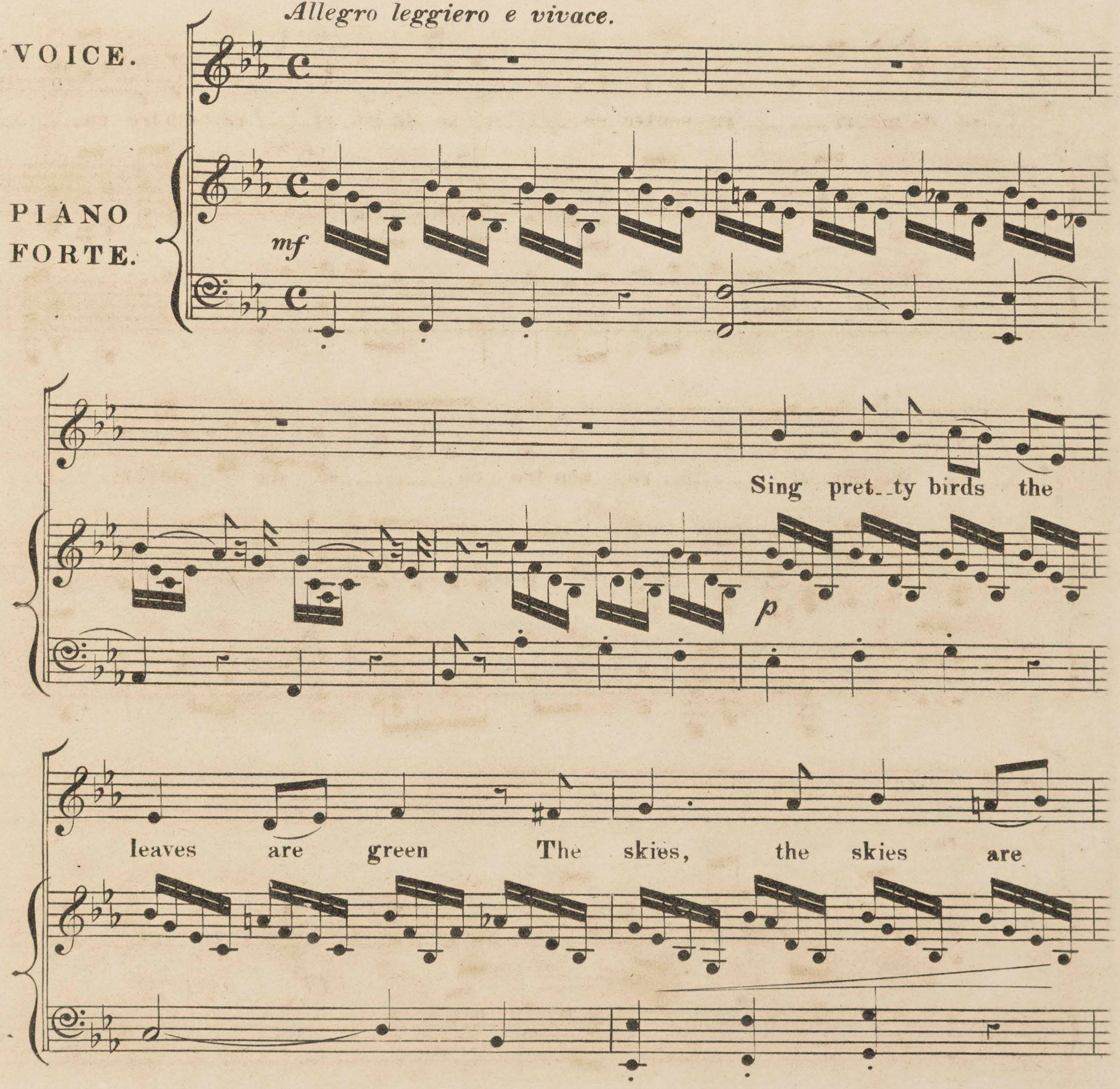

re star in let to e non dor mi re son tre co
f
se da mo ri re son tre co se da mo ri re son tre co
se da mo ri re son tre co se da mo ri
se da
re.
pp

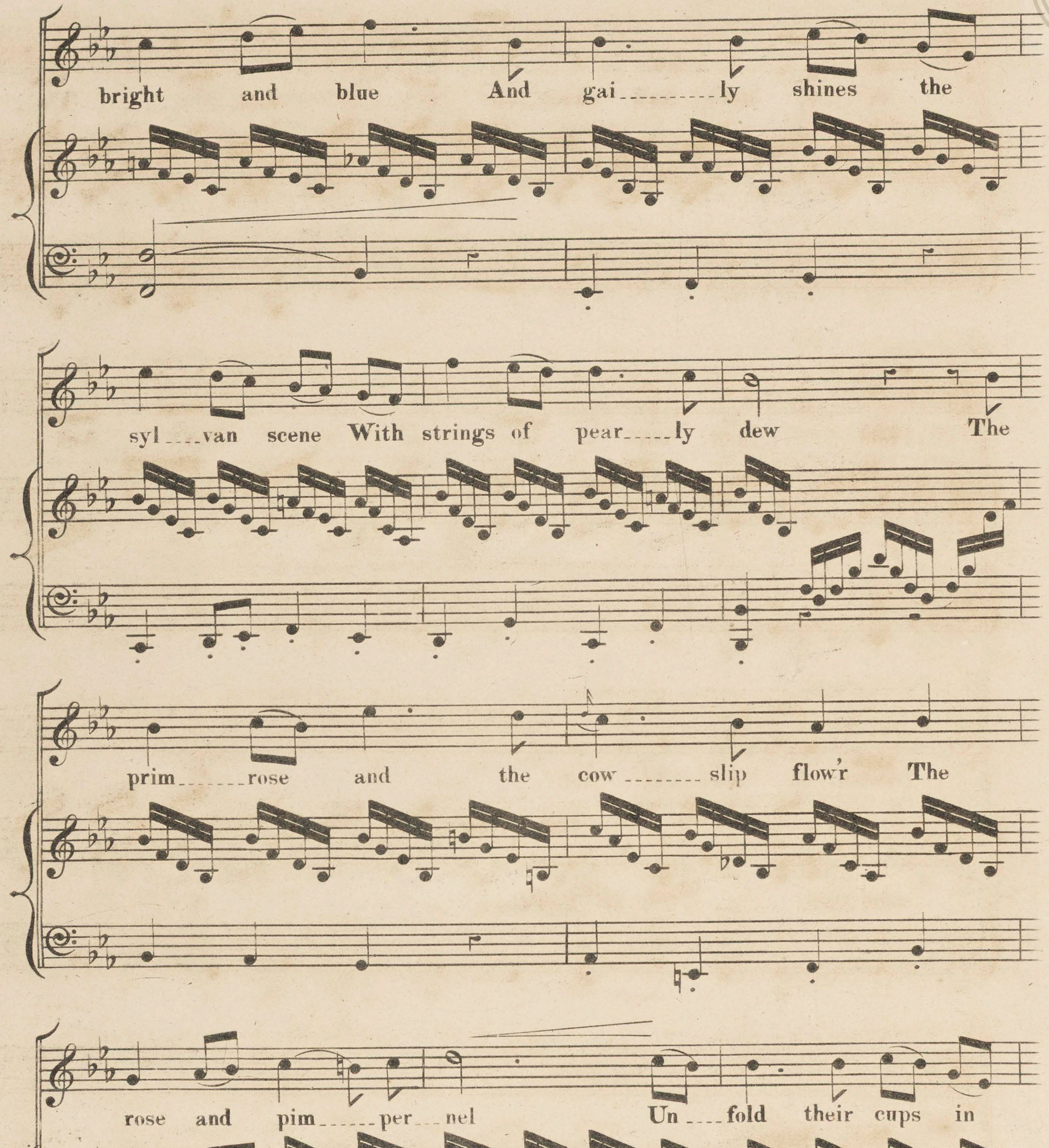
THE LADYS BIRD SONG.

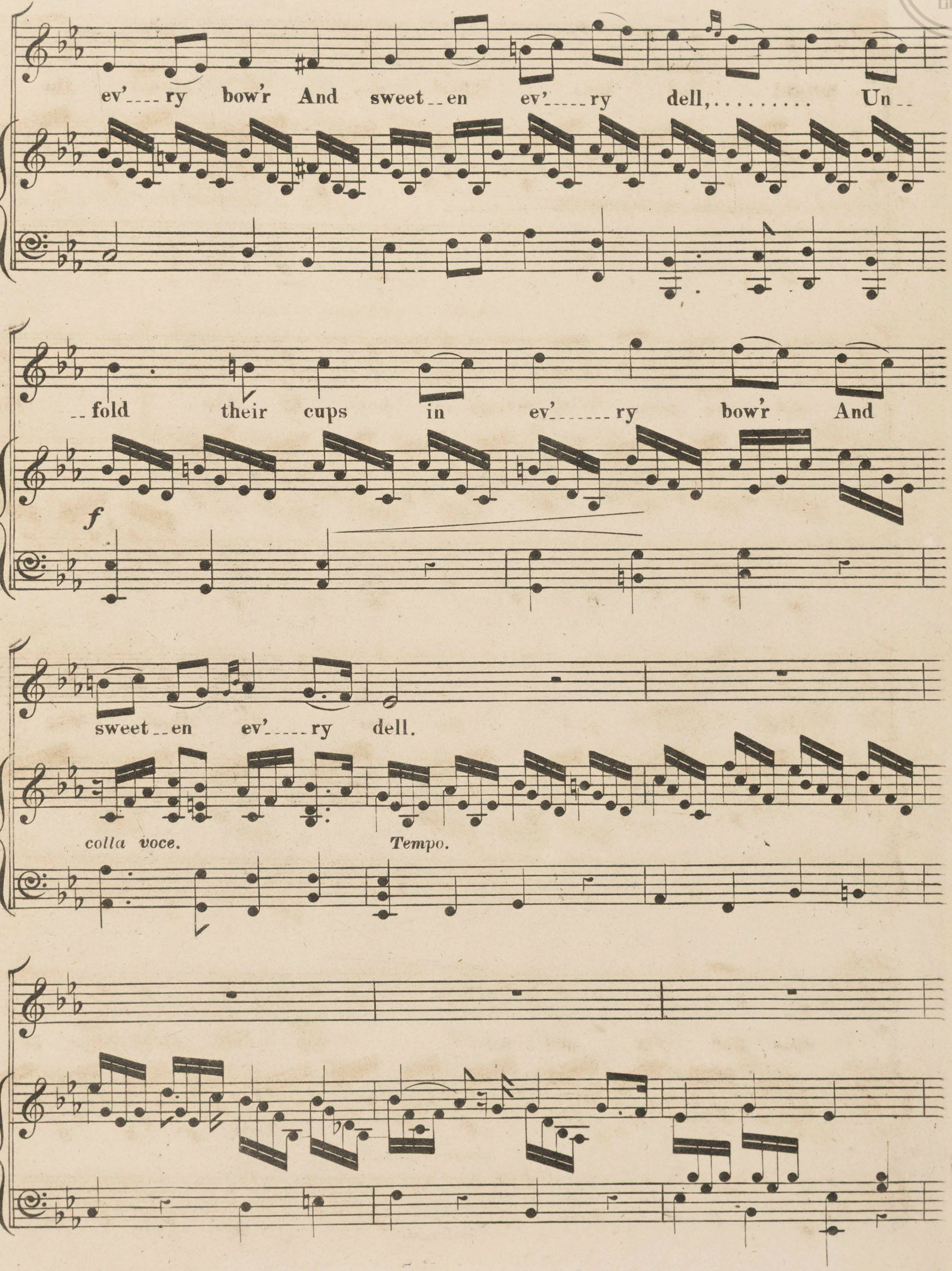
WORDS BY R. F. HOUSMAN, ESQ.

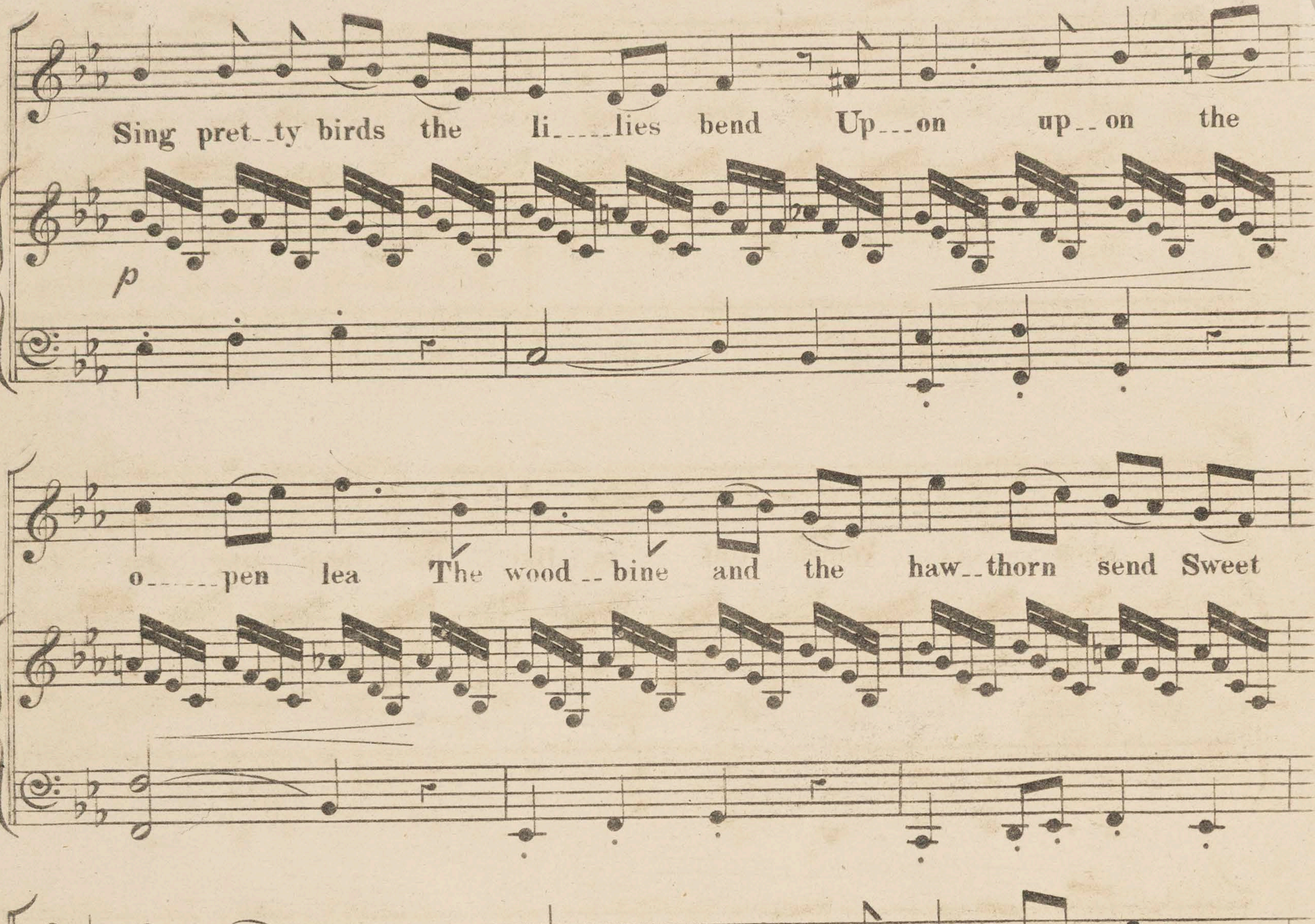
COMPOSED BY C. A. MACERONE.

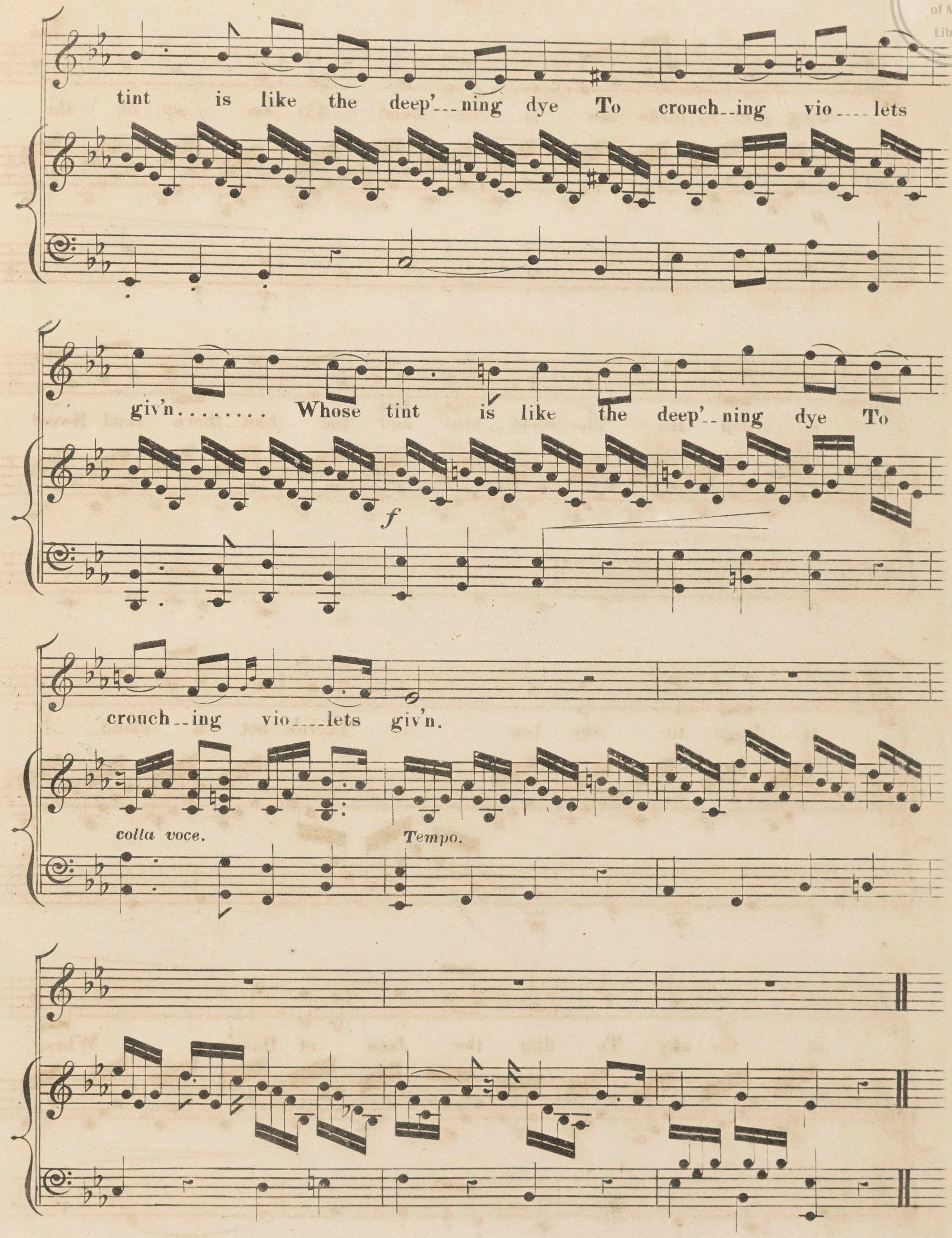
1834. n 35.


Allegro leggiero e vivace.
VOICE.
PIANO FORTE.
mf
p
Sing pret_ _ty birds the
leaves are green The skies, the skies are


bright and blue And gai____ly shines the
syl___van scene With strings of pear____ly dew The
prim_____rose and the cow______slip flow'r The
rose and pim_____per___nel Un___fold their cups in


ev'....ry bow'r And sweet..en ev'.....ry dell,......... Un..
..fold their cups in ev'.......ry bow'r And
f
sweet..en ev'.....ry dell.
colla voce.
Tempo.


Sing pret--ty birds the li----lies bend Up---on up--on the
o-----pen lea The wood--bine and the haw--thorn send Sweet
ti----dings to the bee There's not a cloud-----let
in the sky To dim the face of Heav'n Whose
p


tint is like the deep'--ning dye To crouch--ing vio----lets
giv'n........ Whose tint is like the deep'--ning dye To
f
crouch--ing vio----lets giv'n.
colla voce.
Tempo.

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Academy
of Music
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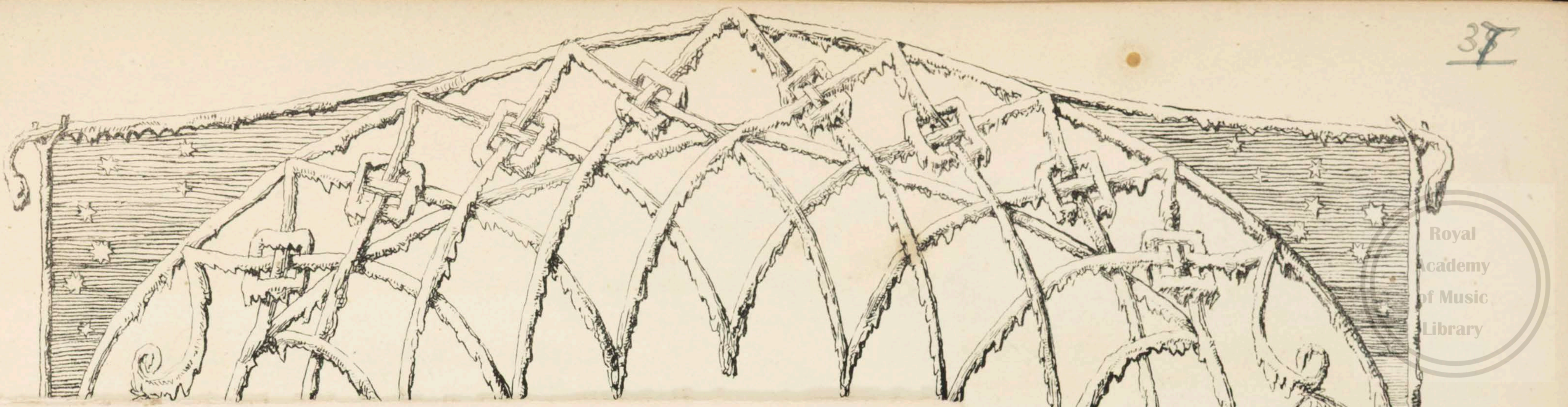
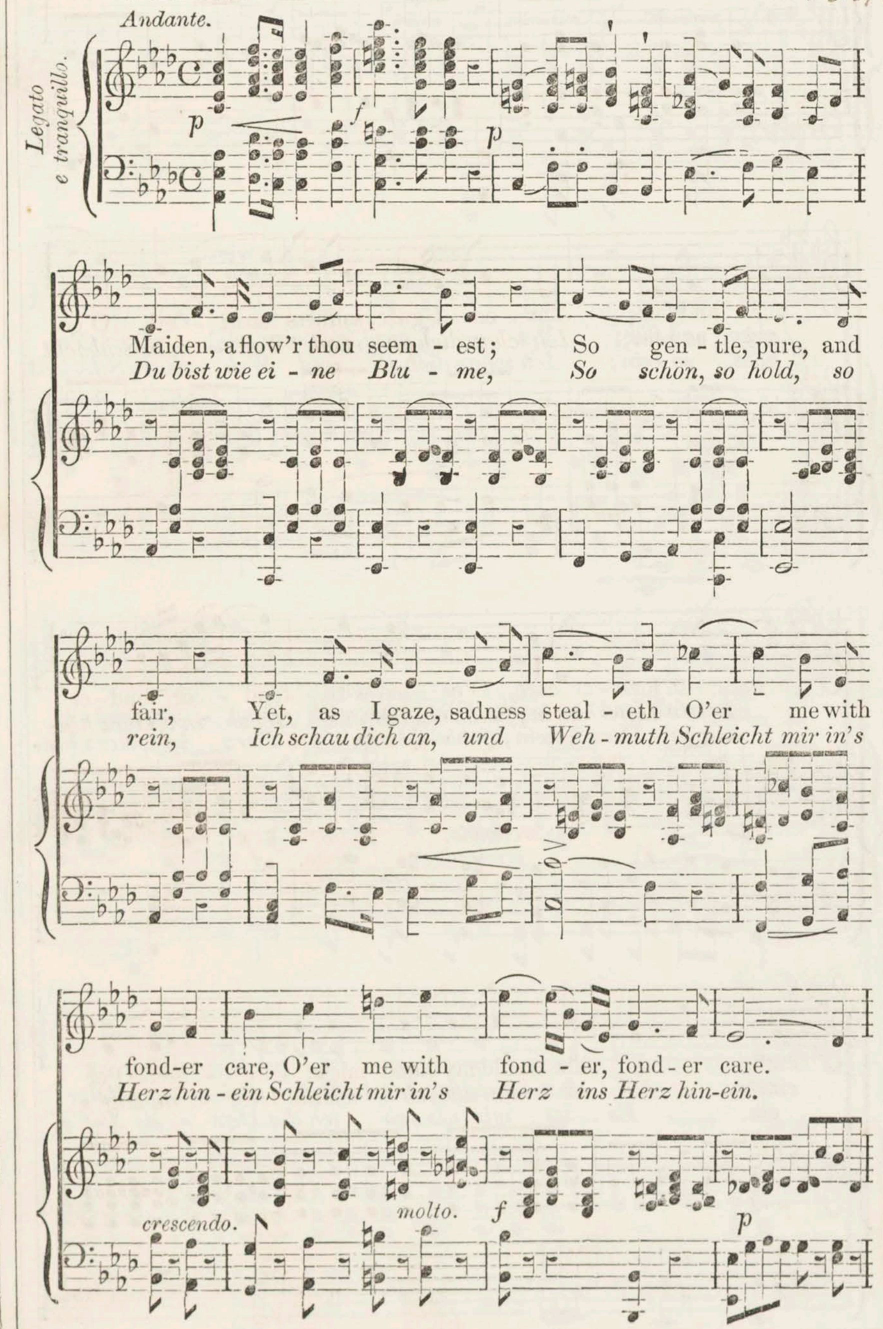


AIR—DU BIST WIE EINE BLUME;

OR, MAIDEN, A FLOWER.

(Copyright).

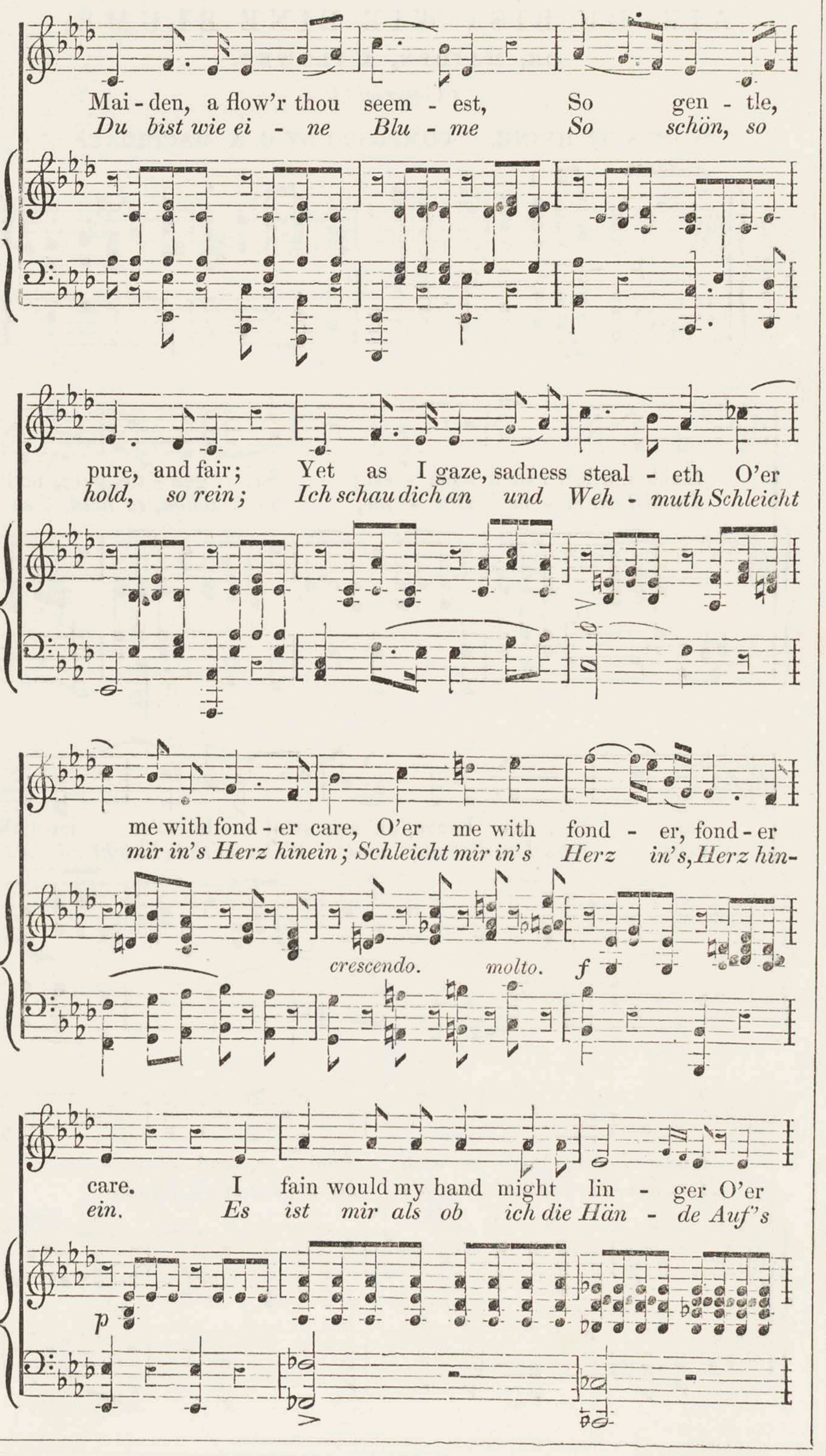
WORDS BY HEINE. COMPOSED BY C. A. MACIRONE. 1846 a7.

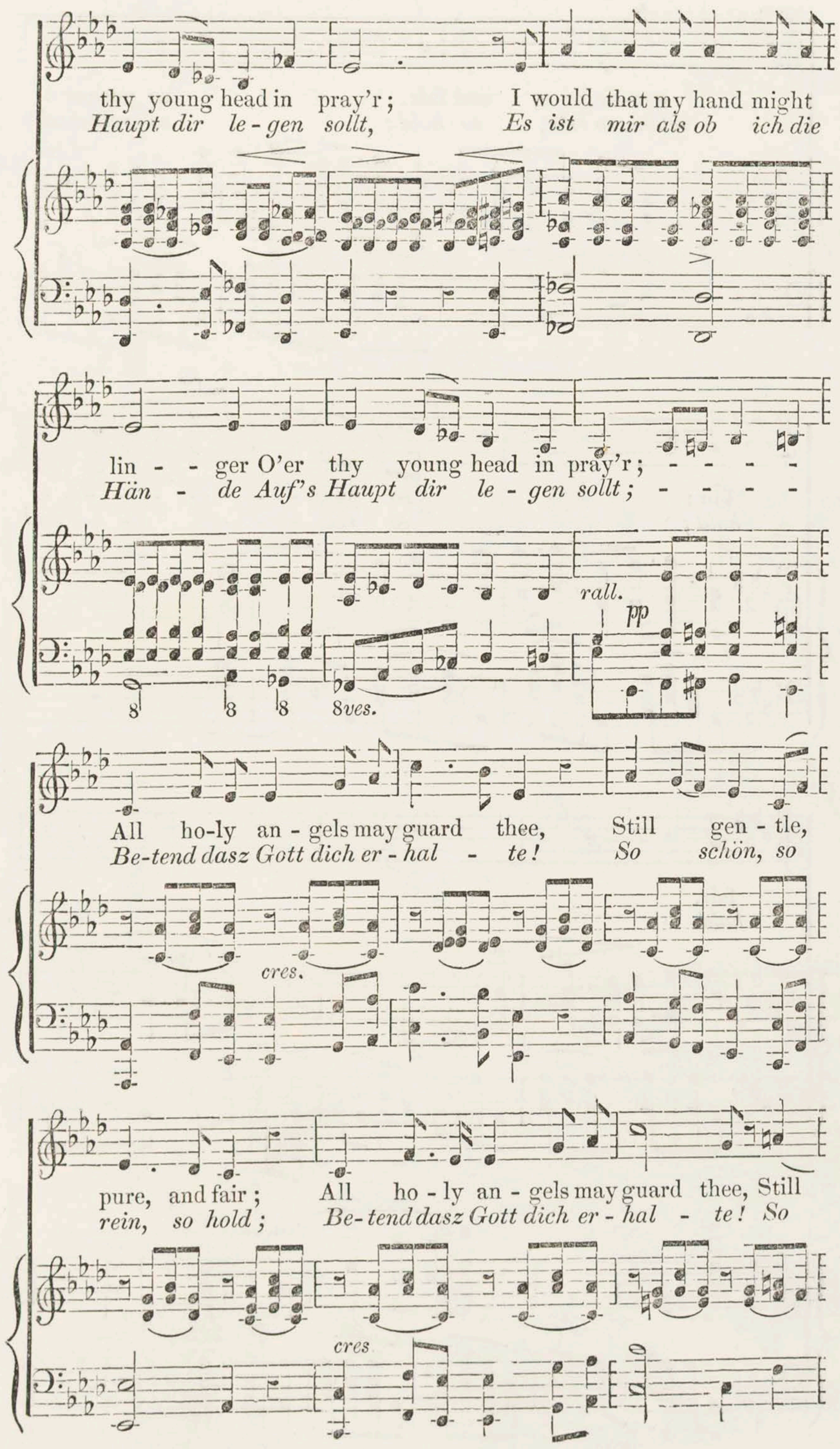

Andante.
Legato e tranquillo.
p
f
p
Maiden, a flow'r thou seem - est; So gen - tle, pure, and
Du bist wie ei - ne Blu - me, So schön, so hold, so
fair, Yet, as I gaze, sadness steal - eth O'er me with
rein, Ich schau dich an, und Weh - muth Schleicht mir in's
fond-er care, O'er me with fond - er, fond - er care.
Herz hin - ein Schleicht mir in's Herz ins Herz hin-ein.
crescendo.
molto.
f
p

HEK
ED TO
21
IELDING
NE.

Ihr^t by E. Macirone.

TO BE HAD OF
CRAMER BEALE & Co
201, Regent St — 67, Conduit St
STANNARD & DIXON LITH. 7, POLAND St


Mai-den, a flow'r thou seem-est, So gen-tle,
Du bist wie ei-ne Blu-me So schön, so
pure, and fair; Yet as I gaze, sadness steal-eth O'er
hold, so rein; Ich schau dich an und Weh-muth Schleicht
me with fond-er care, O'er me with fond-er, fond-er
mir in's Herz hinein; Schleicht mir in's Herz in's, Herz hin-
crescendo. molto. f
care. I fain would my hand might lin-ger O'er
ein. Es ist mir als ob ich die Hän-de Auf's
p


thy young head in pray'r; I would that my hand might
Haupt dir le-gen sollt, Es ist mir als ob ich die
lin - - ger O'er thy young head in pray'r; - - - -
Hän - de Auf's Haupt dir le-gen sollt; - - - -
rall.
pp
8ves.
All ho-ly an-gels may guard thee, Still gen-tle,
Be-tend dasz Gott dich er-hal - te! So schön, so
cres.
pure, and fair; All ho-ly an-gels may guard thee, Still
rein, so hold; Be-tend dasz Gott dich er-hal - te! So
cres

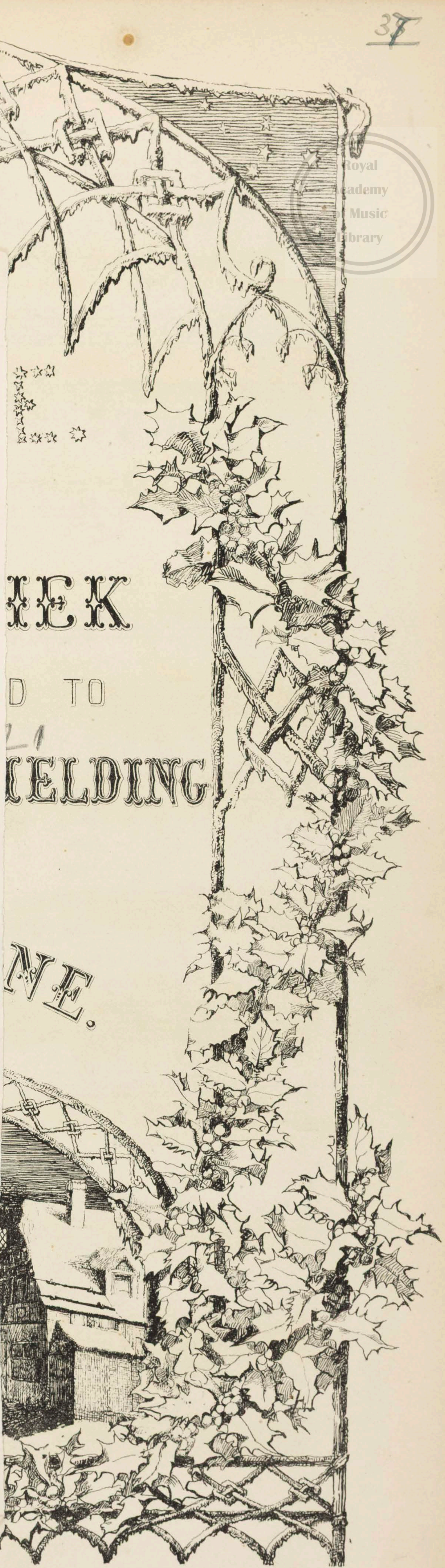
IEK

D TO

21

IELDING

NE.



Invt by E. Macirone.

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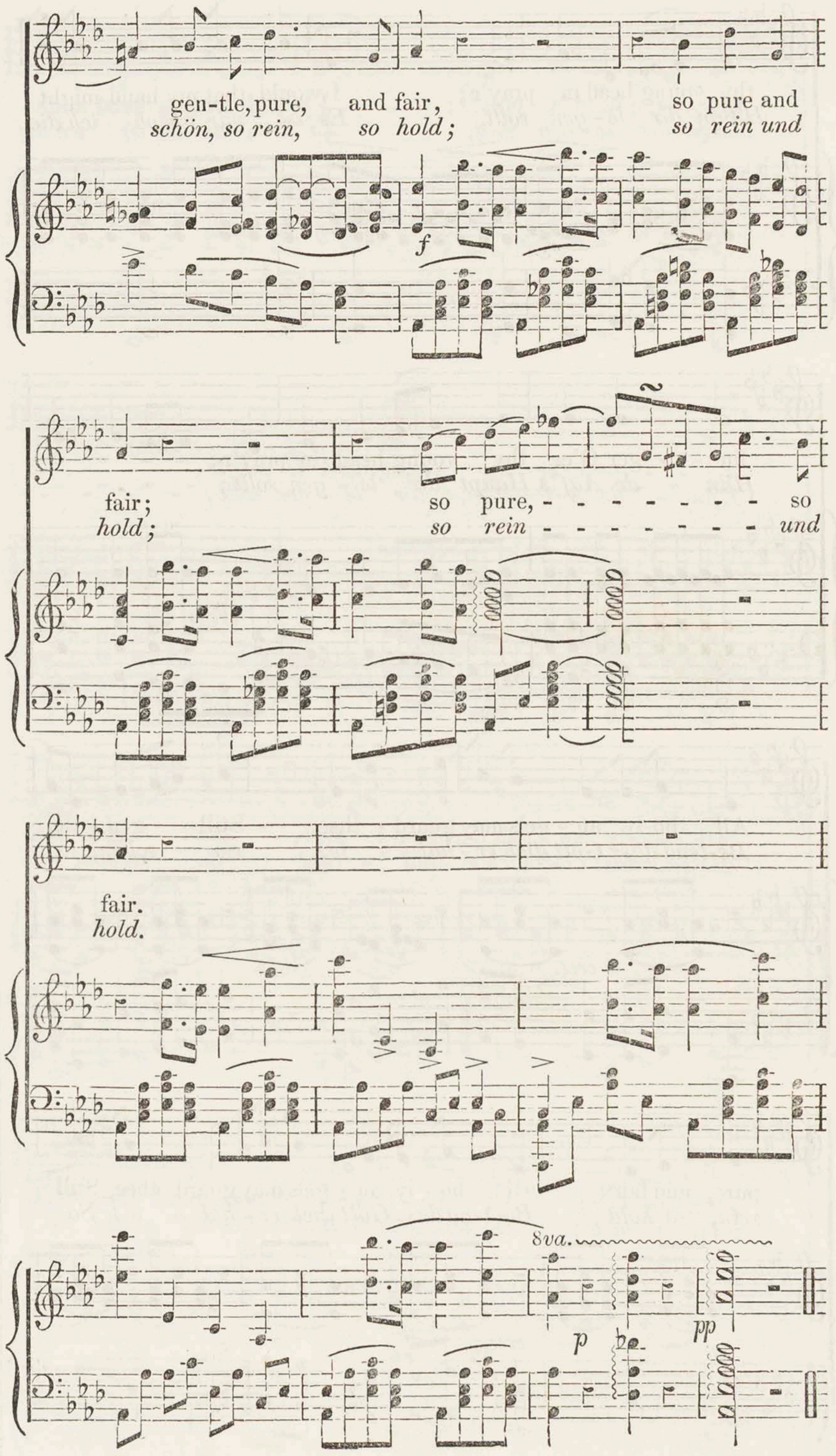
STANNARD & DIXON LITH 7, POLAND St


gen-tle, pure, and fair, so pure and
schön, so rein, so hold; so rein und
f
fair; so pure, - - - - - - - so
hold; so rein - - - - - - - und
fair.
hold.
8va.
p
pp

37

SERENADE.

SUNG BY

HERR PISCHEK

COMPOSED AND DEDICATED TO

21

THE LADY MARY FIELDING

BY

C. A. MACIRONE.

Invt by E. Macirone.

TO BE HAD OF
CRAMER BEALE & Co
201, Regent St — 67, Conduit St

STANNARD & DIXON LITH. 7, POLAND St

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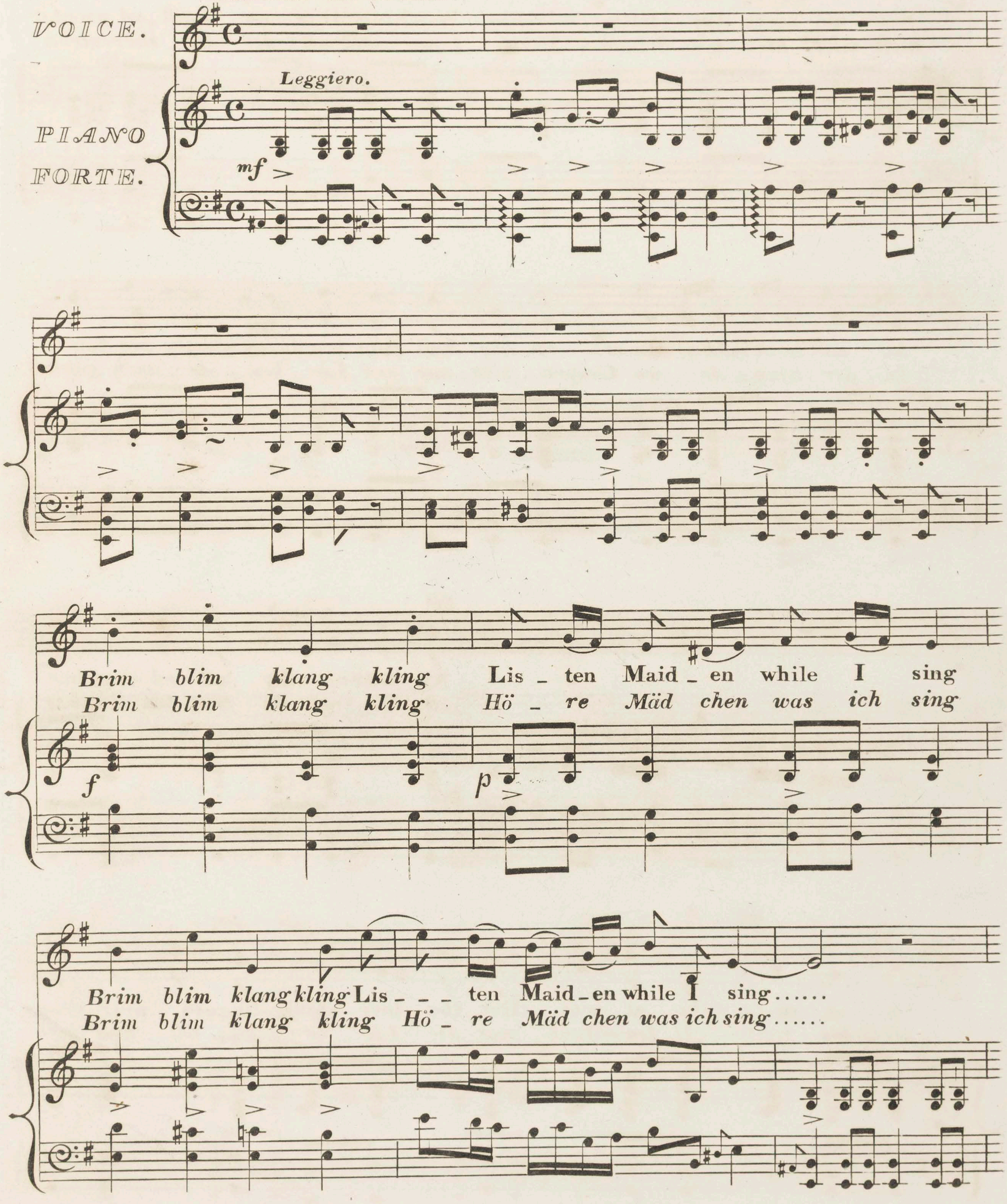
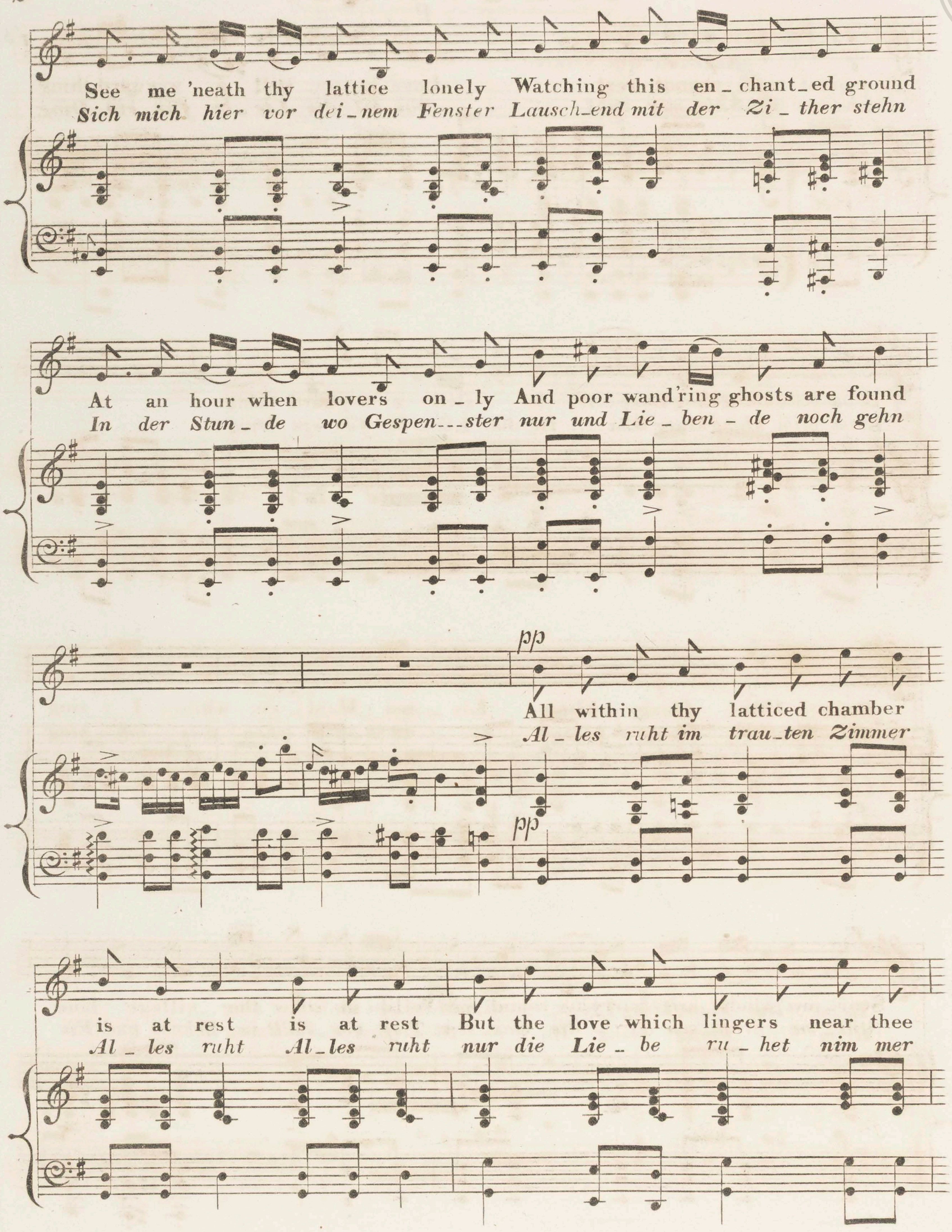
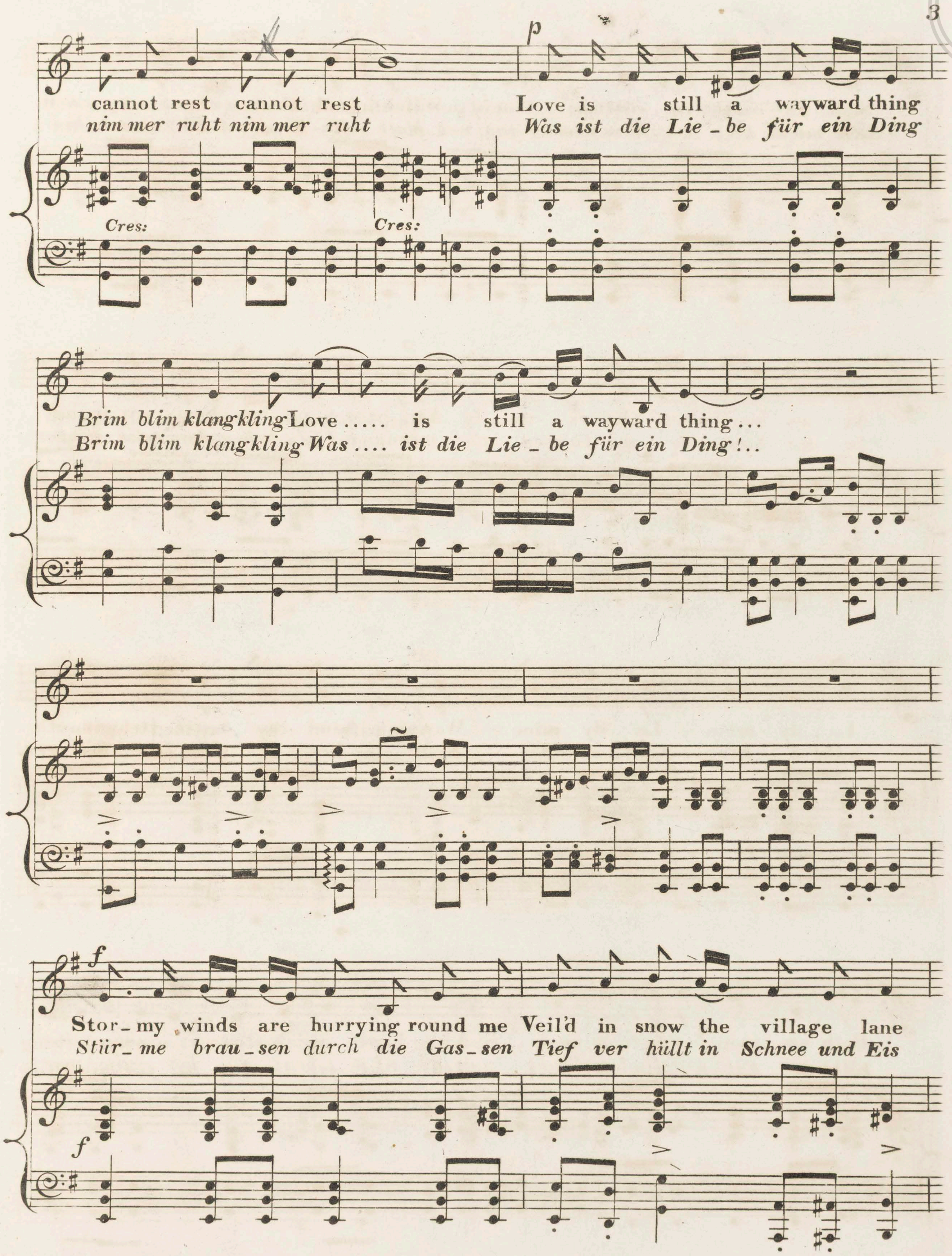
SERENADE.

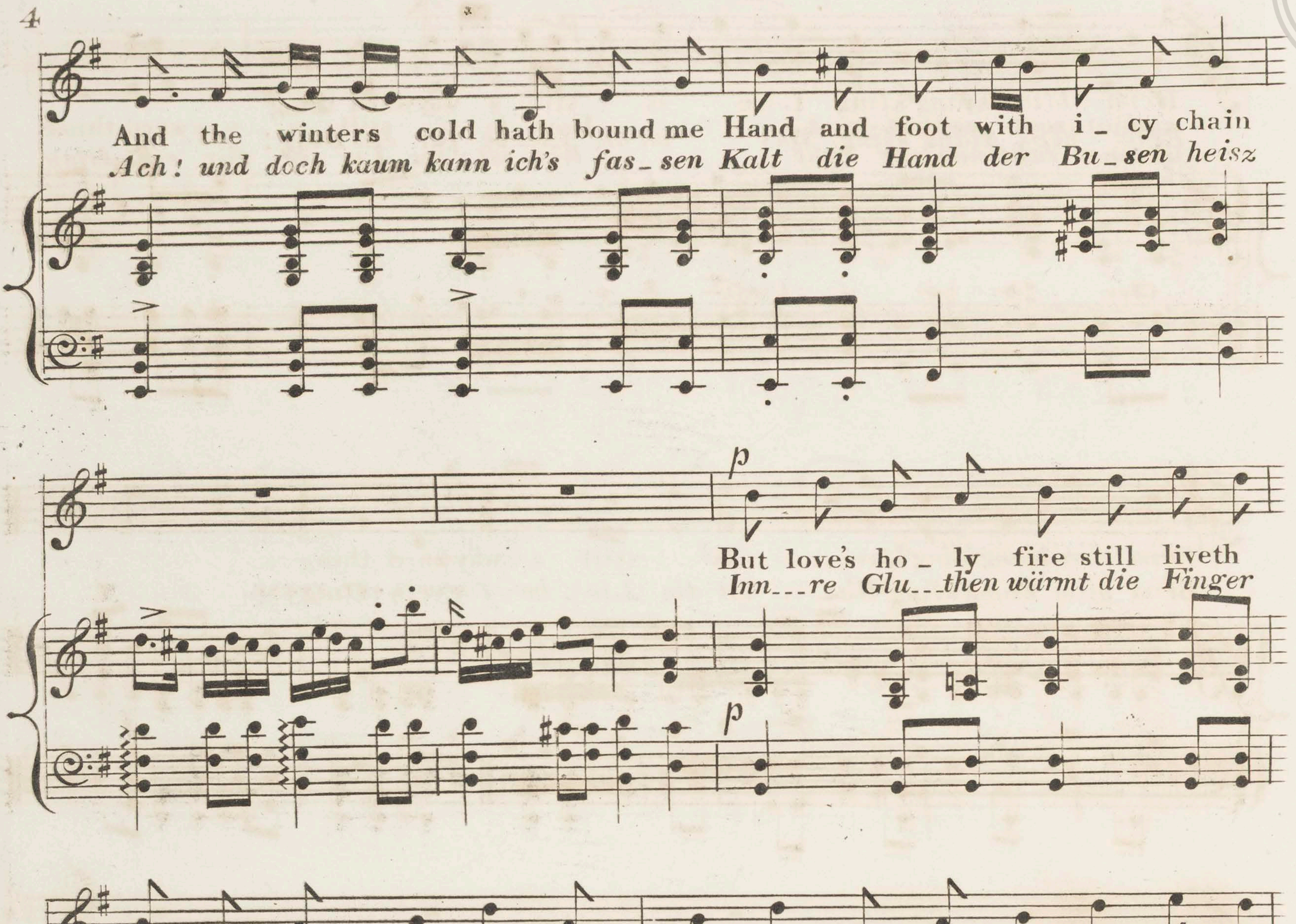
Words by FRANZ GRILLPARZER. *Composed by* C. A. MACIRONE. 1845

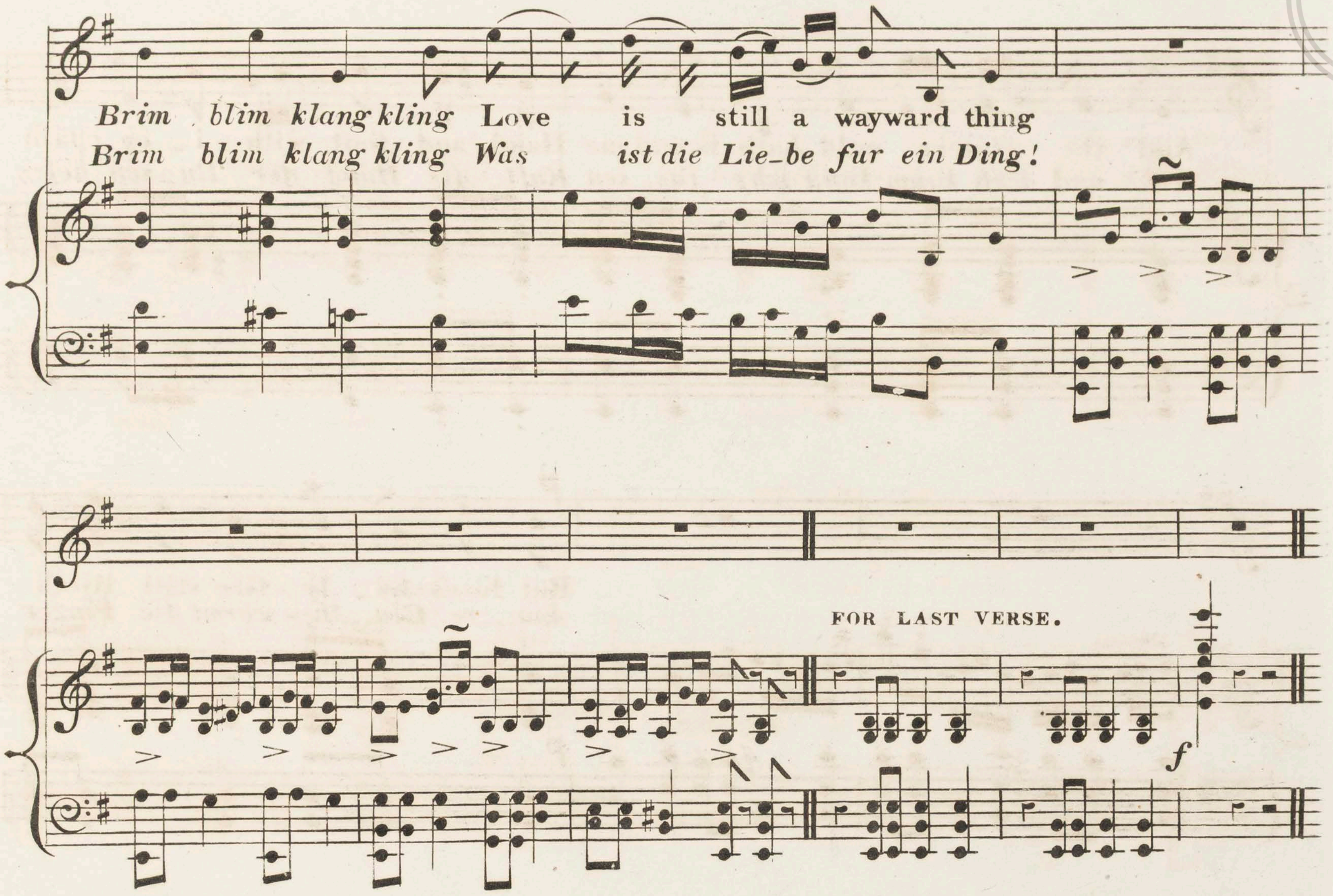
ALLEGRO CON SPIRITO.


VOICE.
PIANO FORTE.
Leggiero.
mf
f
p
Brim blim klang kling Lis _ ten Maid _ en while I sing
Brim blim klang kling Hö _ re Mäd chen was ich sing
Brim blim klang kling Lis _ _ _ ten Maid _ en while I sing......
Brim blim klang kling Hö _ re Mäd chen was ich sing......


See me 'neath thy lattice lonely Watching this en_chant_ed ground
Sich mich hier vor dei_nem Fenster Lausch_end mit der Zi_ther stehn
At an hour when lovers on_ly And poor wand'ring ghosts are found
In der Stun_de wo Gespen___ster nur und Lie_ben_de noch gehn
pp
All within thy latticed chamber
Al_les ruht im trau_ten Zimmer
pp
is at rest is at rest But the love which lingers near thee
Al_les ruht Al_les ruht nur die Lie_be ru_het nim mer


cannot rest cannot rest Love is still a wayward thing
nim mer ruht nim mer ruht Was ist die Lie_be für ein Ding
p
Cres:
Cres:
Brim blim klangkling Love ..... is still a wayward thing...
Brim blim klangkling Was .... ist die Lie_be für ein Ding!..
f
Stor_my winds are hurrying round me Veil'd in snow the village lane
Stür_me brau_sen durch die Gas_sen Tief ver hüllt in Schnee und Eis
f


And the winters cold hath bound me Hand and foot with i_cy chain
Ach! und doch kaum kann ich's fas_sen Kalt die Hand der Bu_sen heisz
p
But love's ho_ly fire still liveth
Inn---re Glu---then wärmt die Finger
p
La_dy mine La dy mine Warming hand and heart it giv_eth
Kühl o Eis Kühl o Eis Kühl o Eis den Min---ne Sin ger!
Both are thine both are thine..... Ah Love is still a wayward thing
Kühl o Eis Kühl o Eis...... Ach Was ist die Lie_be für ein Ding!


Brim blim klang kling Love is still a wayward thing
Brim blim klang kling Was ist die Lie_be fur ein Ding!
FOR LAST VERSE.
f

3

Doch was schwäch ich diese Wonne,
Die mein Inn're̒s süsz bewegt,
Ist die Sonne minder Sonne,
Weil kein Aug ihr Schaun erträgt?
Bleibt wenn nichts euch übrig bliebe,
Das Gefühl
Das Gefühl doch dasz ich liebe
Liebe Dich_Ach! und_
Brim blim klang kling
Liebe bleibt ein süszes Ding.

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THE RECALL,

Song.

The Words by

BARRY CORNWALL.

Sung by

and Dedicated to

Madame Clara Novello.

BY

C. A. MACIRONE.

Ent. Sta. Hall.

Price 2/=

LONDON.
ROBERT W. OLLIVIER, 19, OLD BOND STREET, PICCADILLY.

Where may be had by the same Composer.

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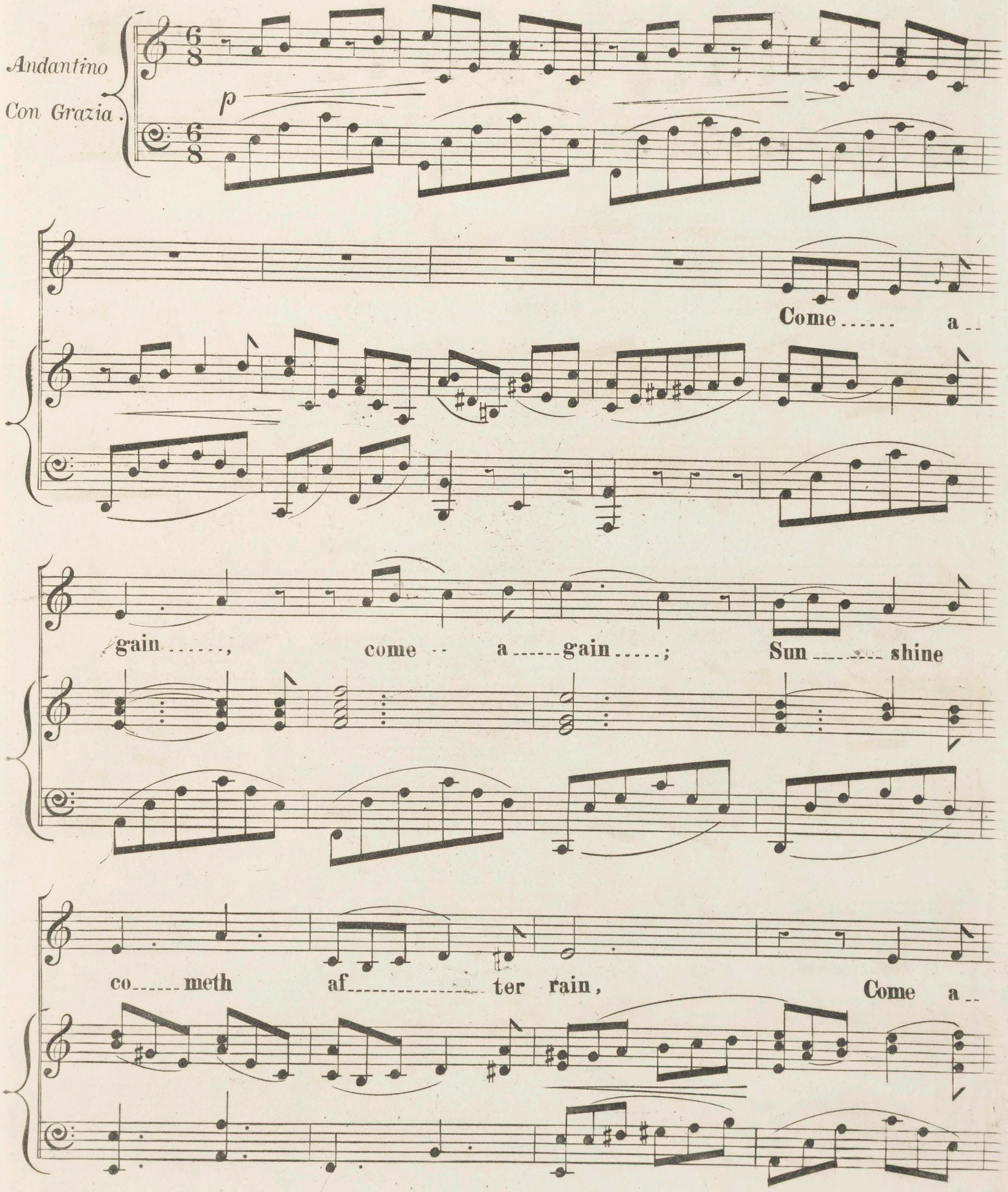
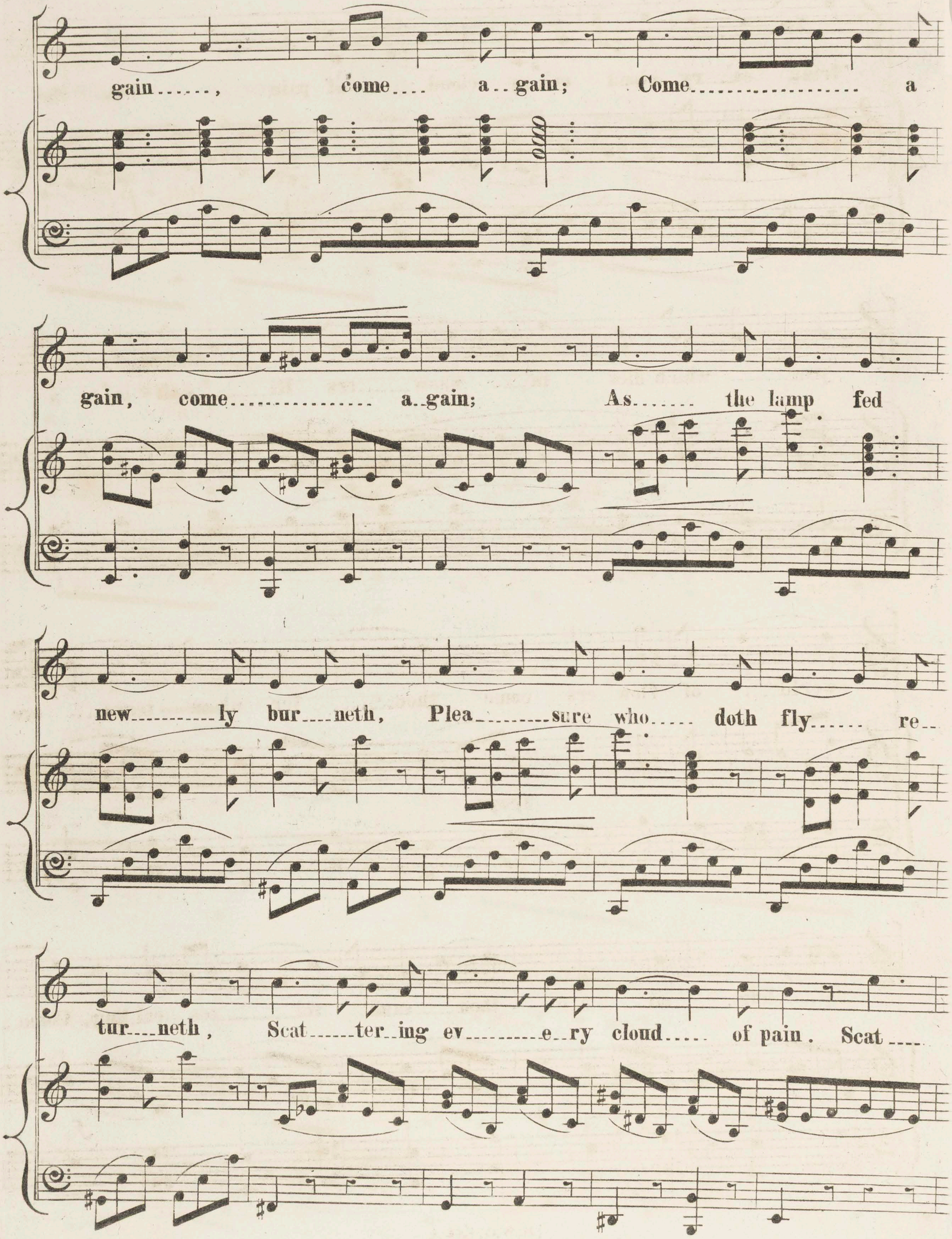
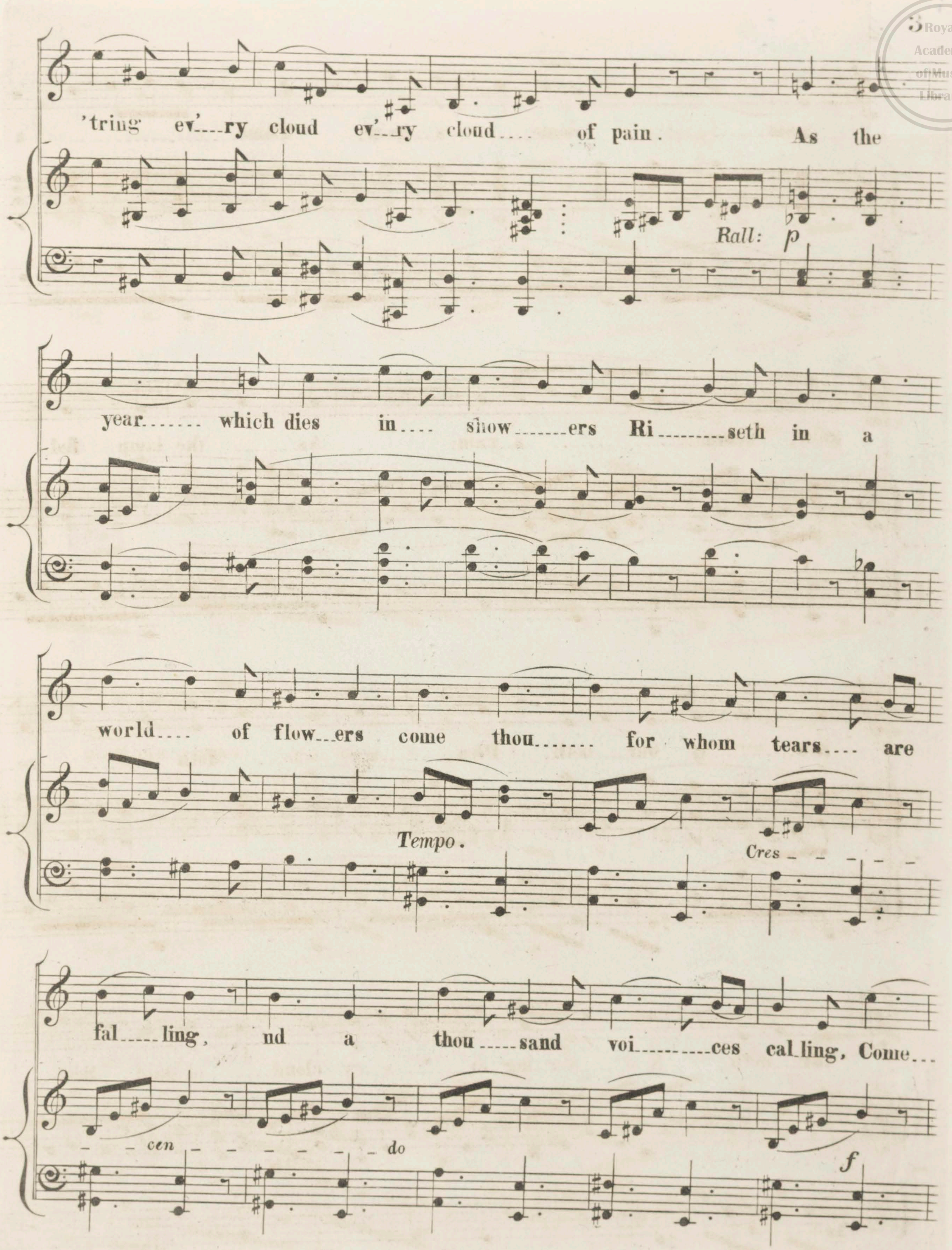
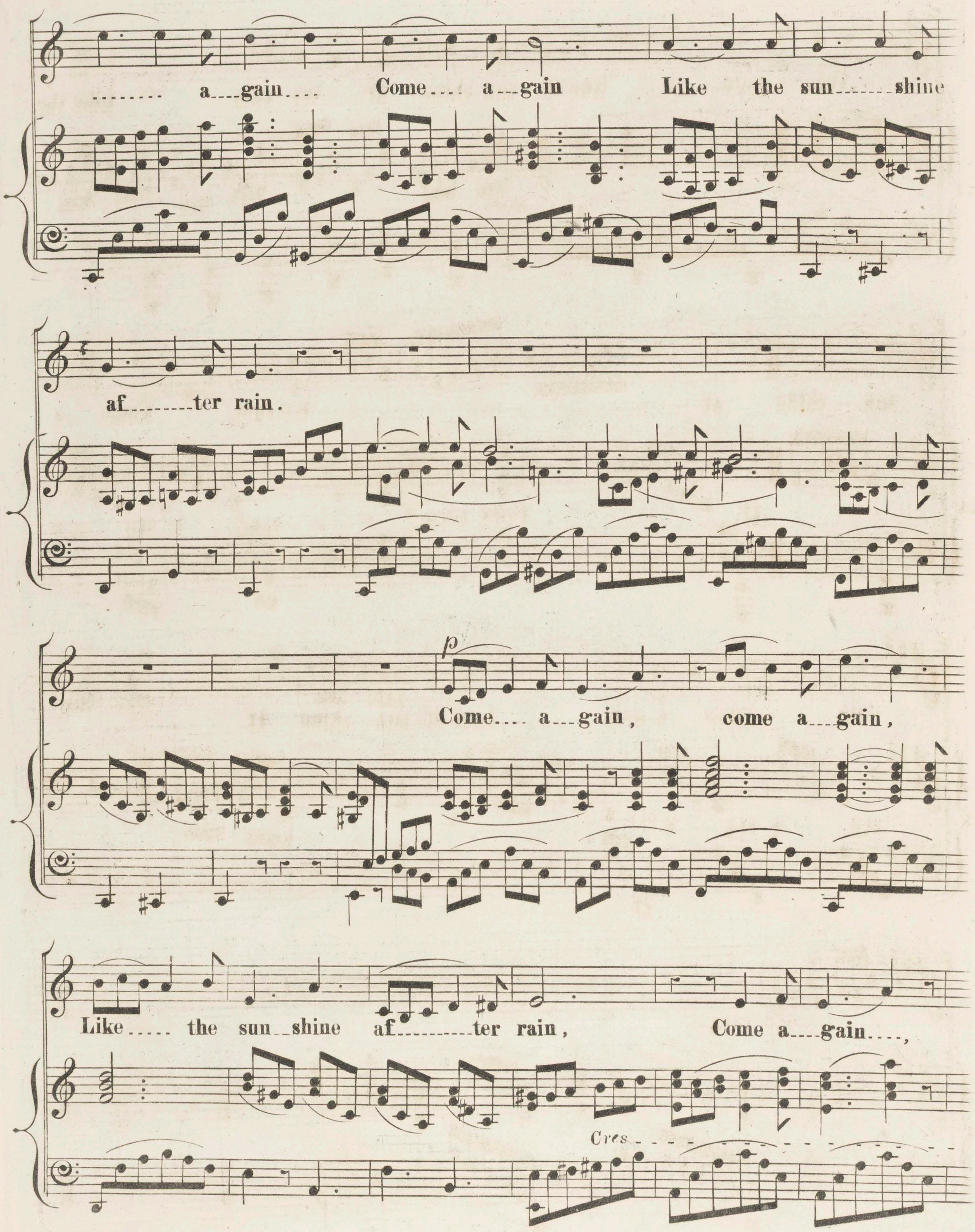
THE RECALL.

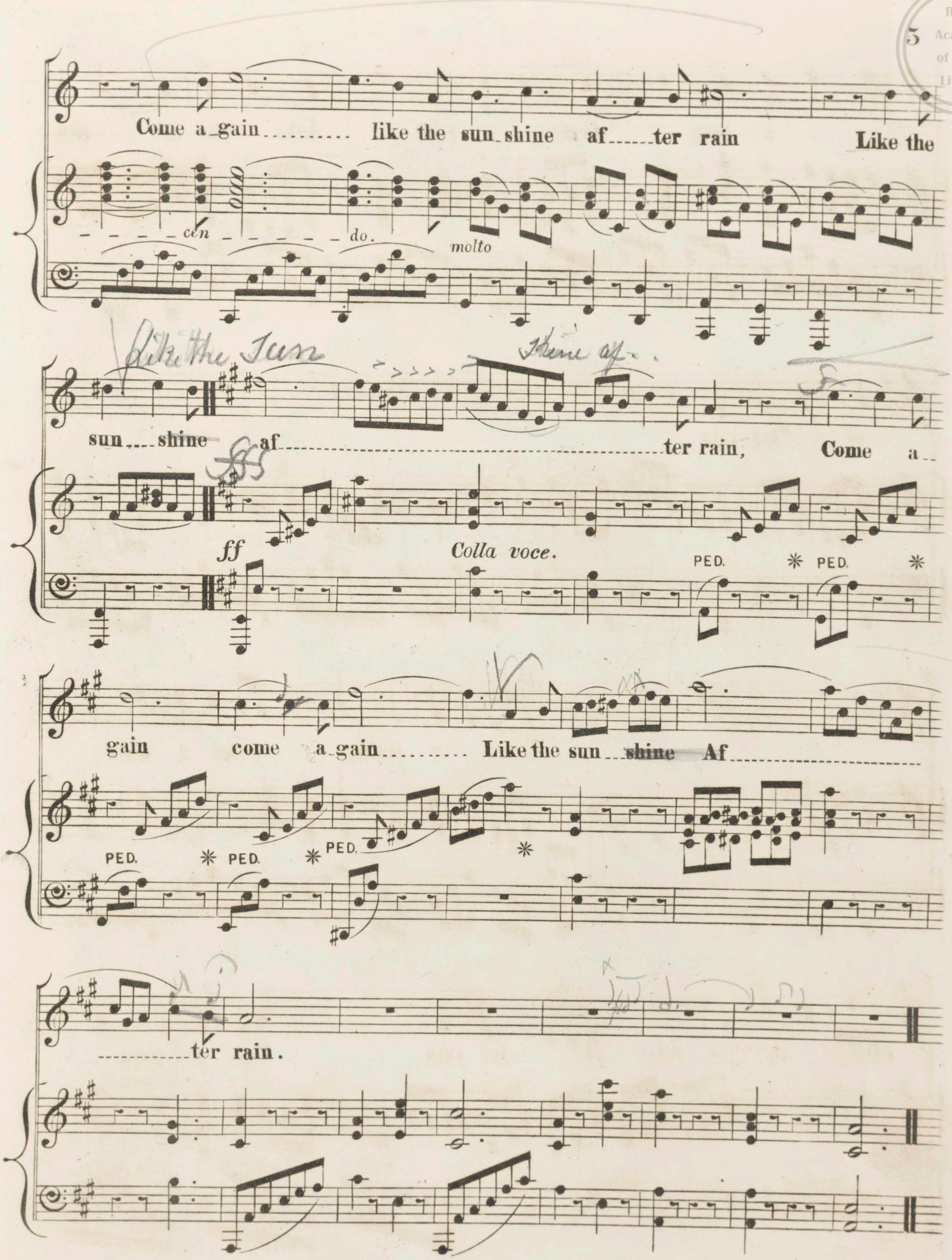
Words by BARRY CORNWALL. Music by C. A. MACIRONE. 1846.


Andantino
Con Grazia.
p
Come ...... a -
gain ......, come - - a ..... gain .....; Sun ...... shine
co ...... meth af .... ter rain, Come a -


gain......, come.... a..gain; Come.................... a
gain, come.................. a..gain; As....... the lamp fed
new............ly bur.....neth, Plea.......... sure who..... doth fly...... re..
tur....neth, Scat......ter..ing ev.......... e..ry cloud..... of pain. Scat....


'tring ev'...ry cloud ev'...ry cloud.... of pain. As the
Rall: p
year....... which dies in.... show.......ers Ri..........seth in a
world.... of flow...ers come thou....... for whom tears.... are
Tempo.
Cres
fal.....ling, nd a thou.....sand voi...........ces cal.ling, Come...
cen do
f


a_gain
Come a_gain
Like the sun_shine
af_ter rain.
p
Come a_gain,
come a_gain,
Like the sun_shine af_ter rain,
Come a_gain,
Cres


Come a_gain .... like the sun_shine af_____ter rain Like the
cen - - - - - do.
molto
Like the Sun
shine af
sun ... shine af .... ter rain, Come a_
ff
Colla voce.
PED. * PED. *
gain come a_gain .... Like the sun_shine Af ....
PED. * PED. * PED. *
.... ter rain.

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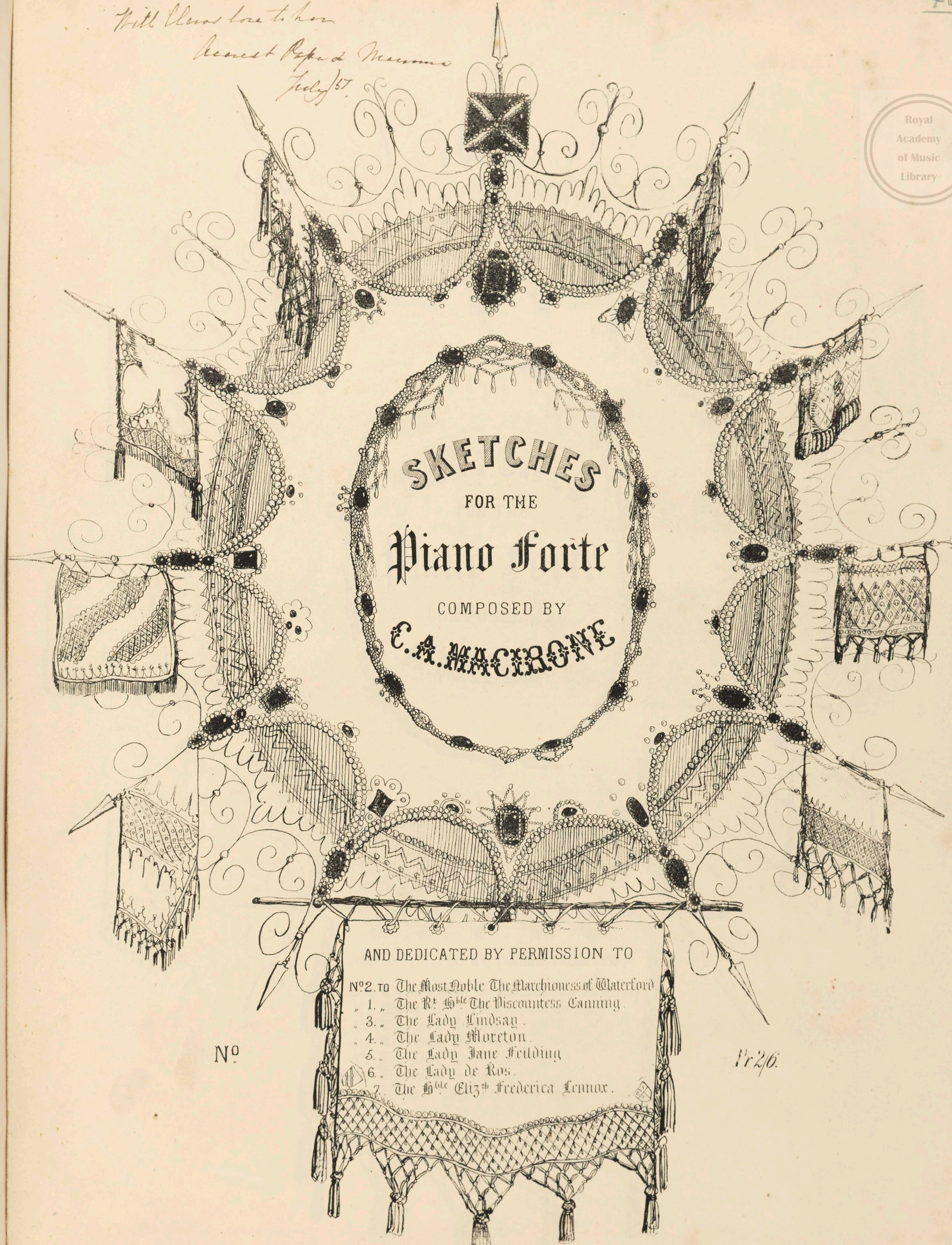
With Claras love to her
dearest Papa & Mamma
July/57.



SKETCHES
FOR THE
Piano Forte
COMPOSED BY
C. A. MACIRONE

AND DEDICATED BY PERMISSION TO

No. 2. TO The Most Noble The Marchioness of Waterford
" 1. " The Rt. Hble. The Viscountess Canning.
" 3. " The Lady Lindsay.
" 4. " The Lady Moreton.
5. " The Lady Jane Feilding
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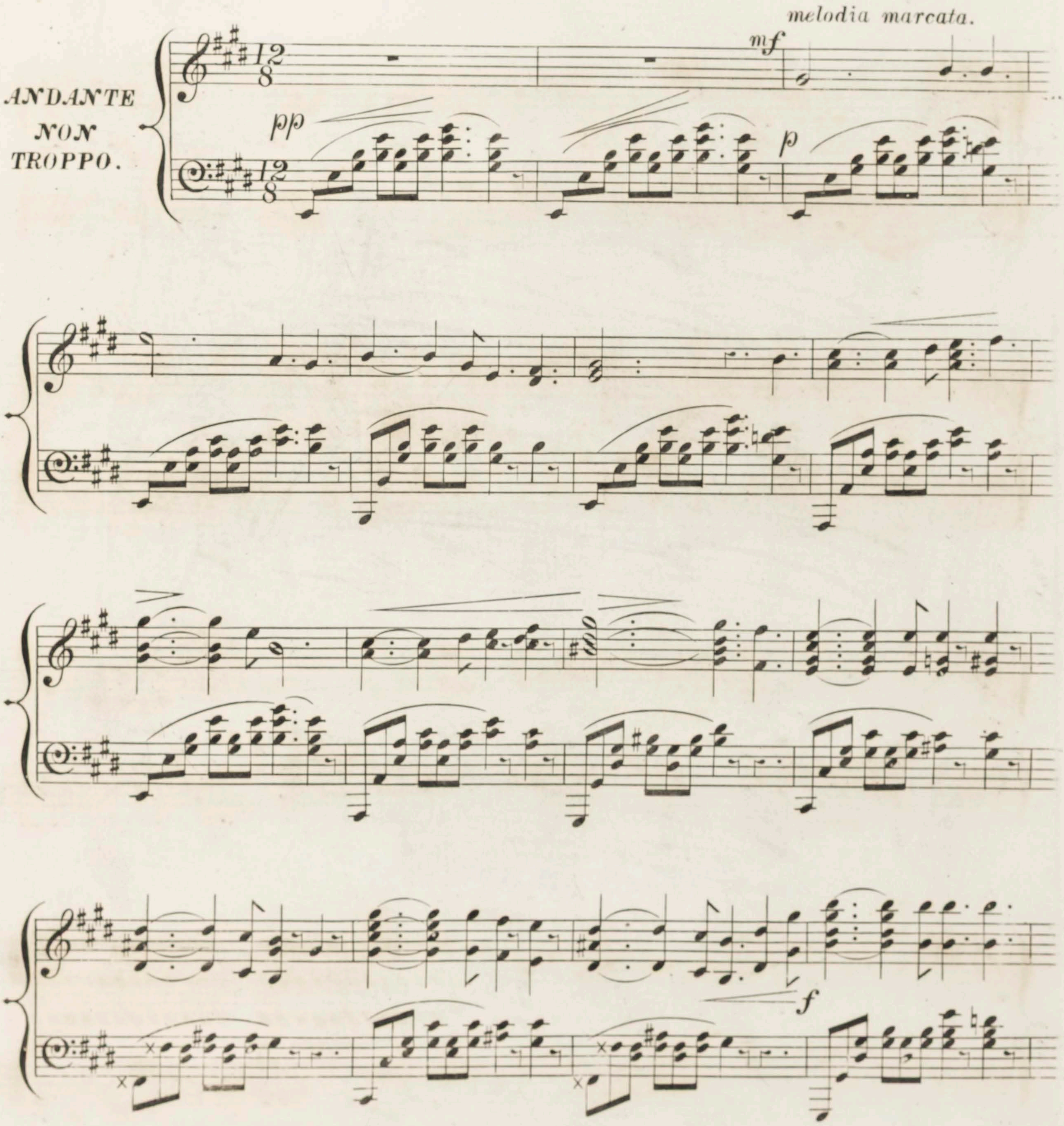
SUMMER SERENADE.

Composed and Dedicated by permission to
The Right Honble
The VISCOUNTESS CANNING.
by
C. A. MACIRONE. 1845 –

ANDANTE NON TROPPO.


melodia marcata.
mf
pp
p
f

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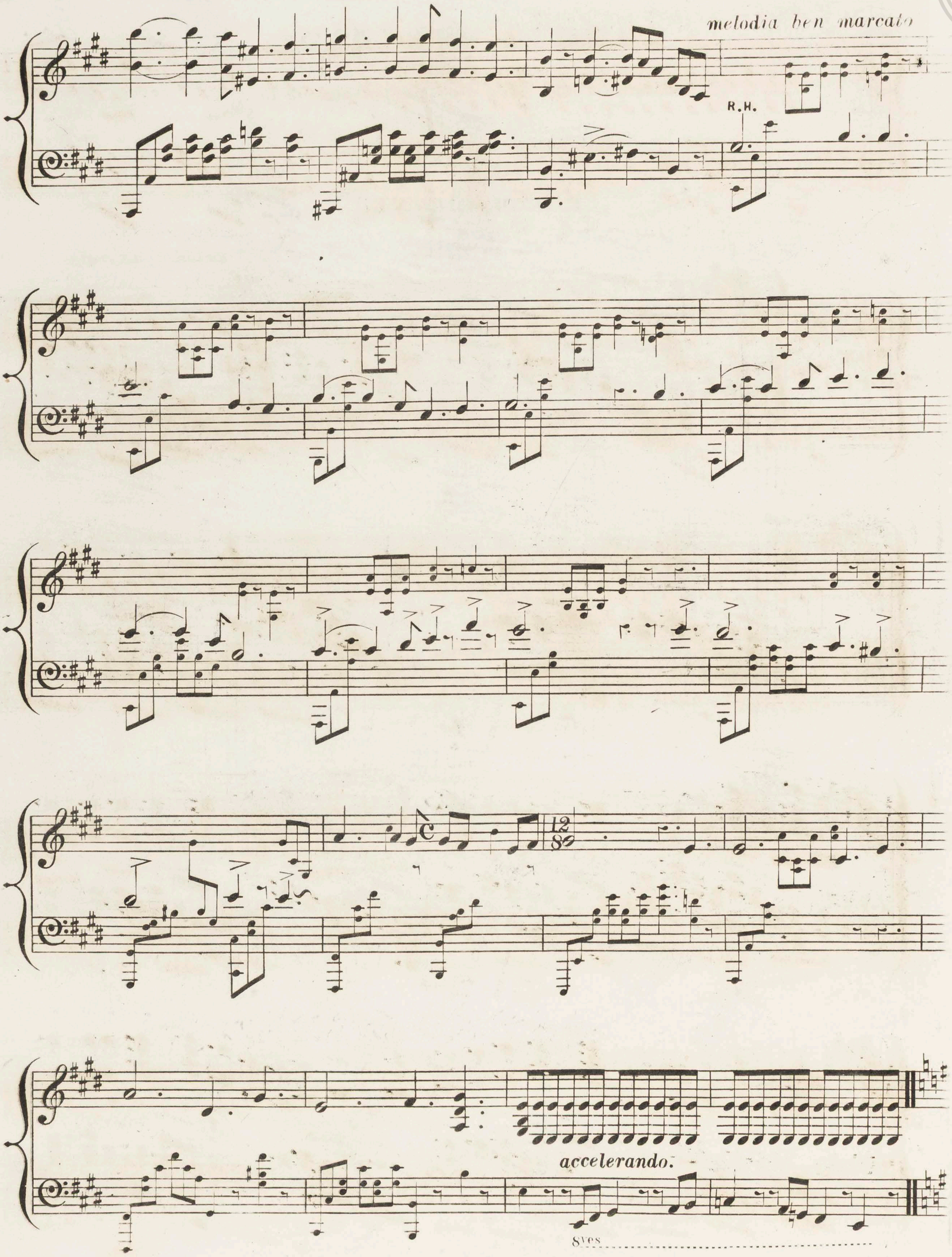
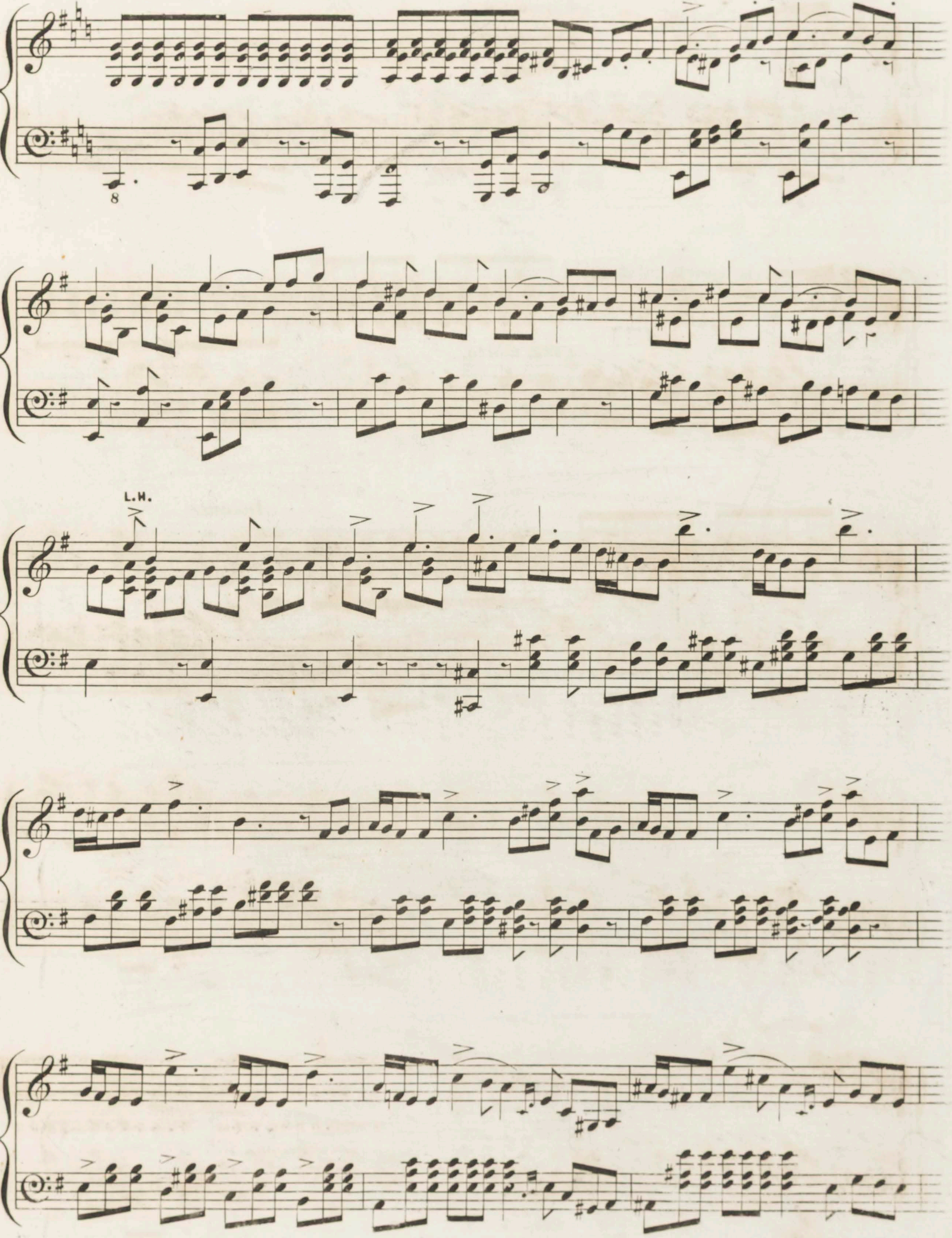
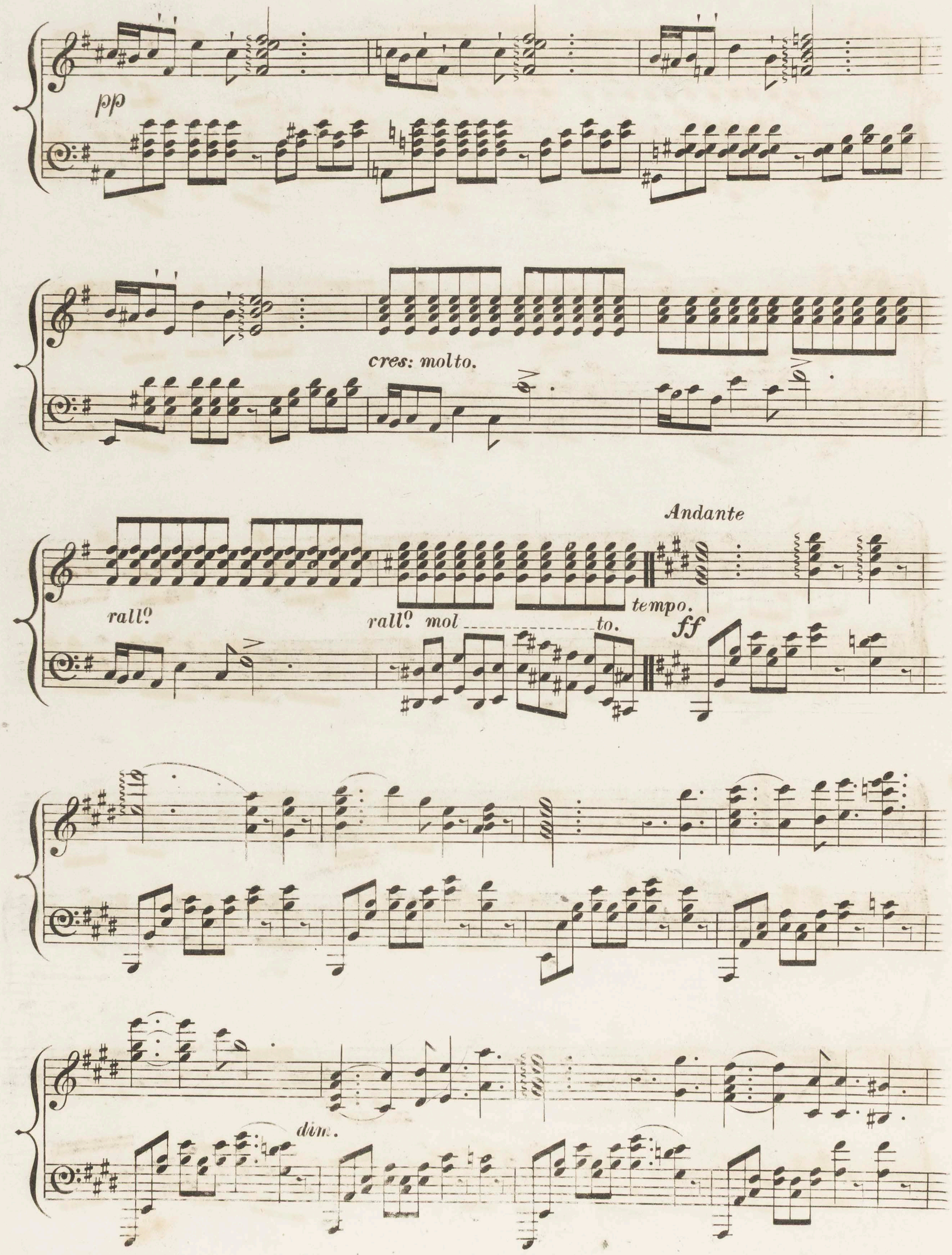
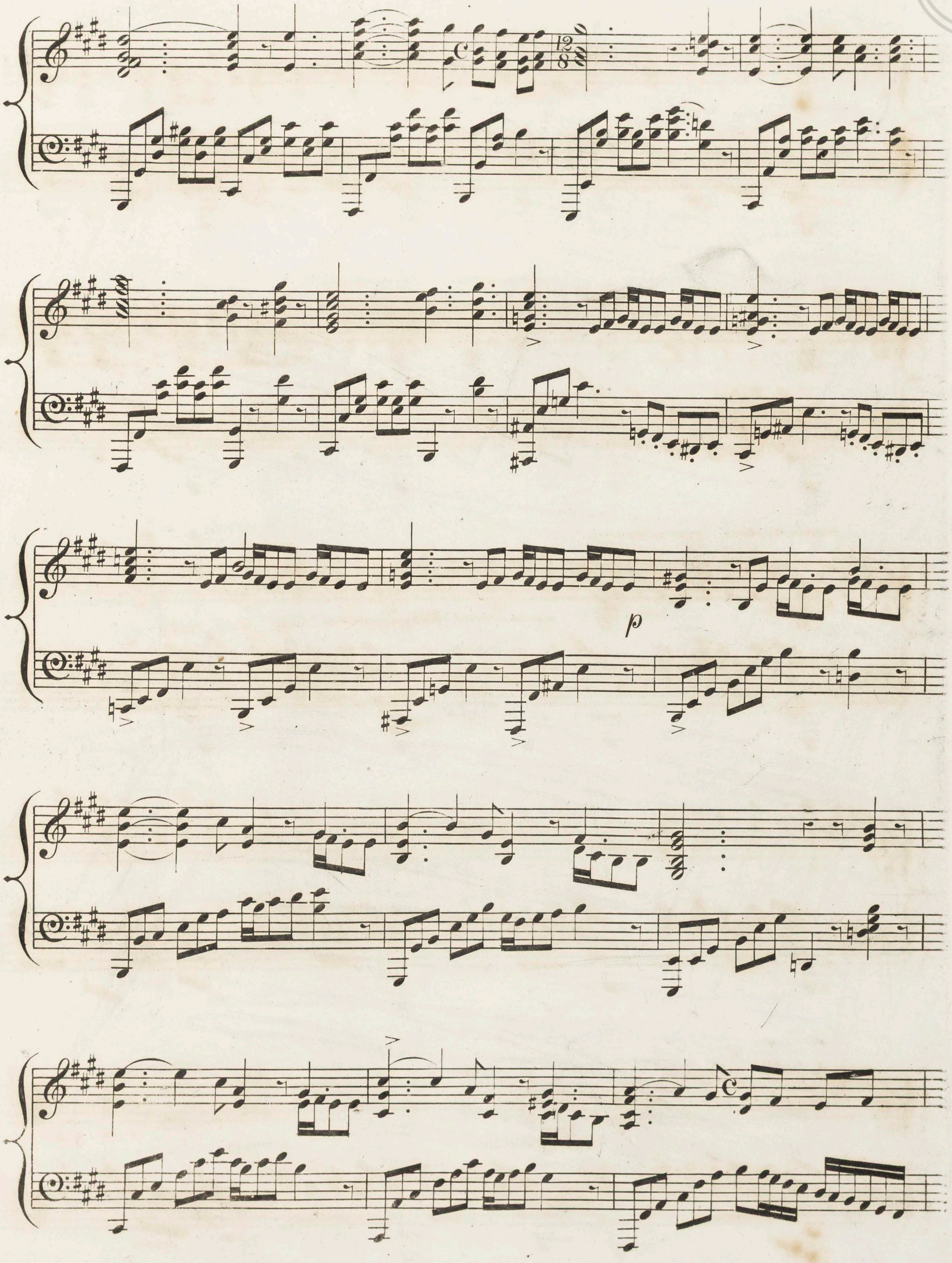

melodia ben marcato
R.H.
accelerando.
8ves

Allegro agitato con fuoco.




pp
cres: molto.
rall°
rall° mol…………to.
Andante
tempo.
ff
dim.


12
8
p

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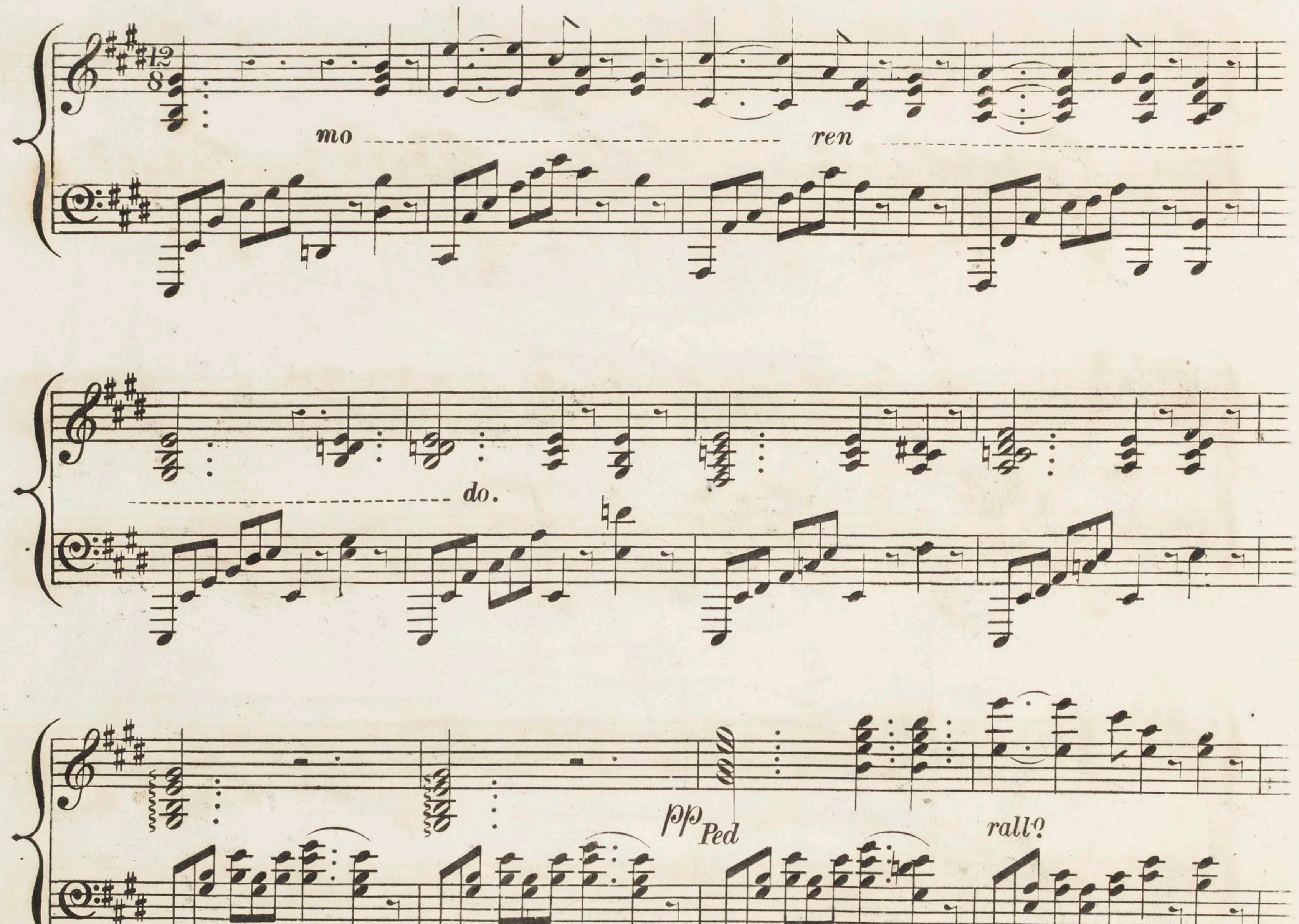
mo
ren
do.
pp
Ped
rall.
rall. molto.
pp

FOUR CHORAL SONGS,

for

Trebles, Tenor and Bass,

TO BE SUNG WITHOUT ACCOMPANIMENTS

1. Jog on the foot-path way.
2. When the wind blows in the sweet Rose Tree.
3. Ragged and torn and true.
4. O sweet content.

Composed by

C. A. MACIRONE.

1846

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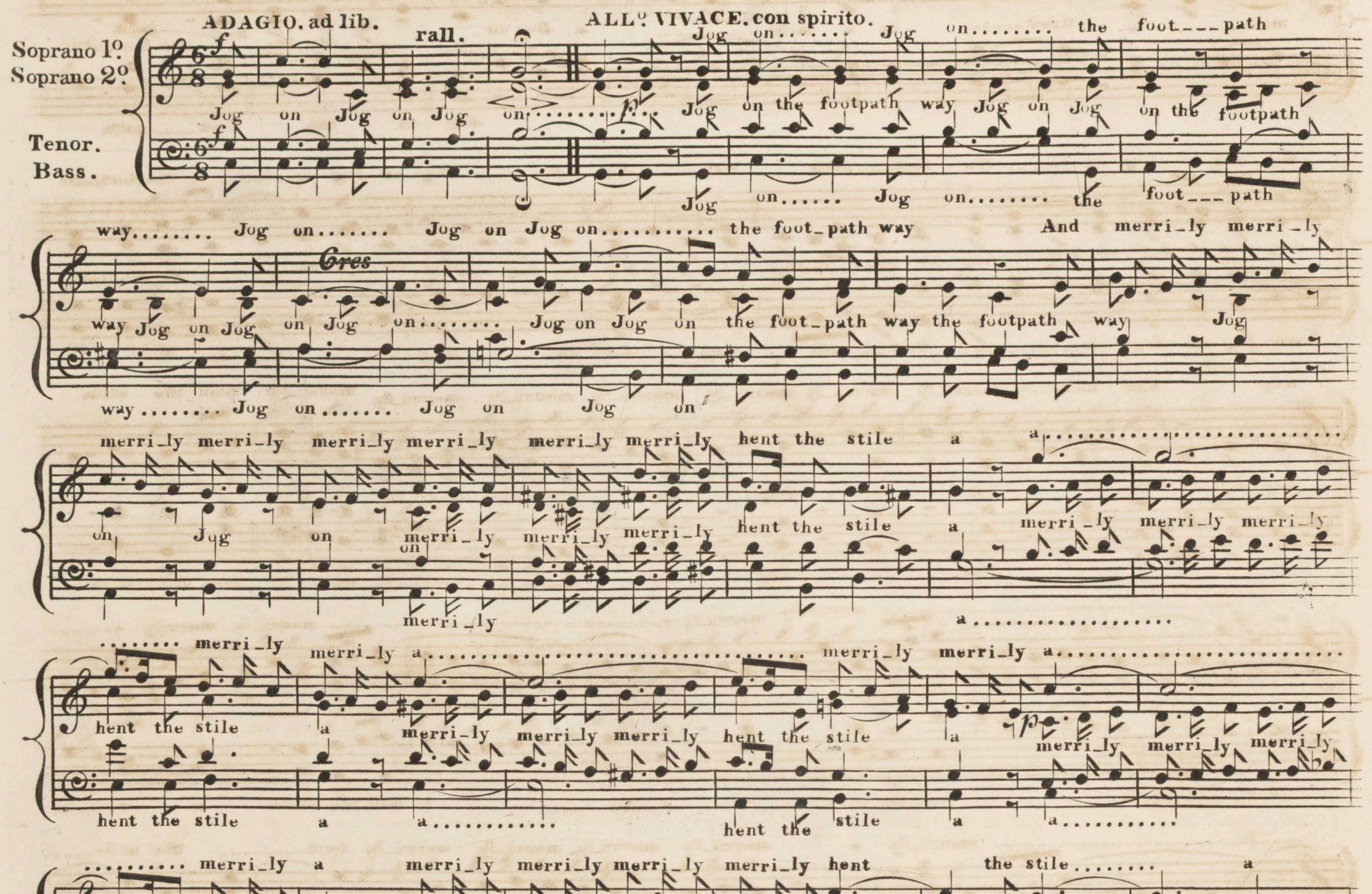
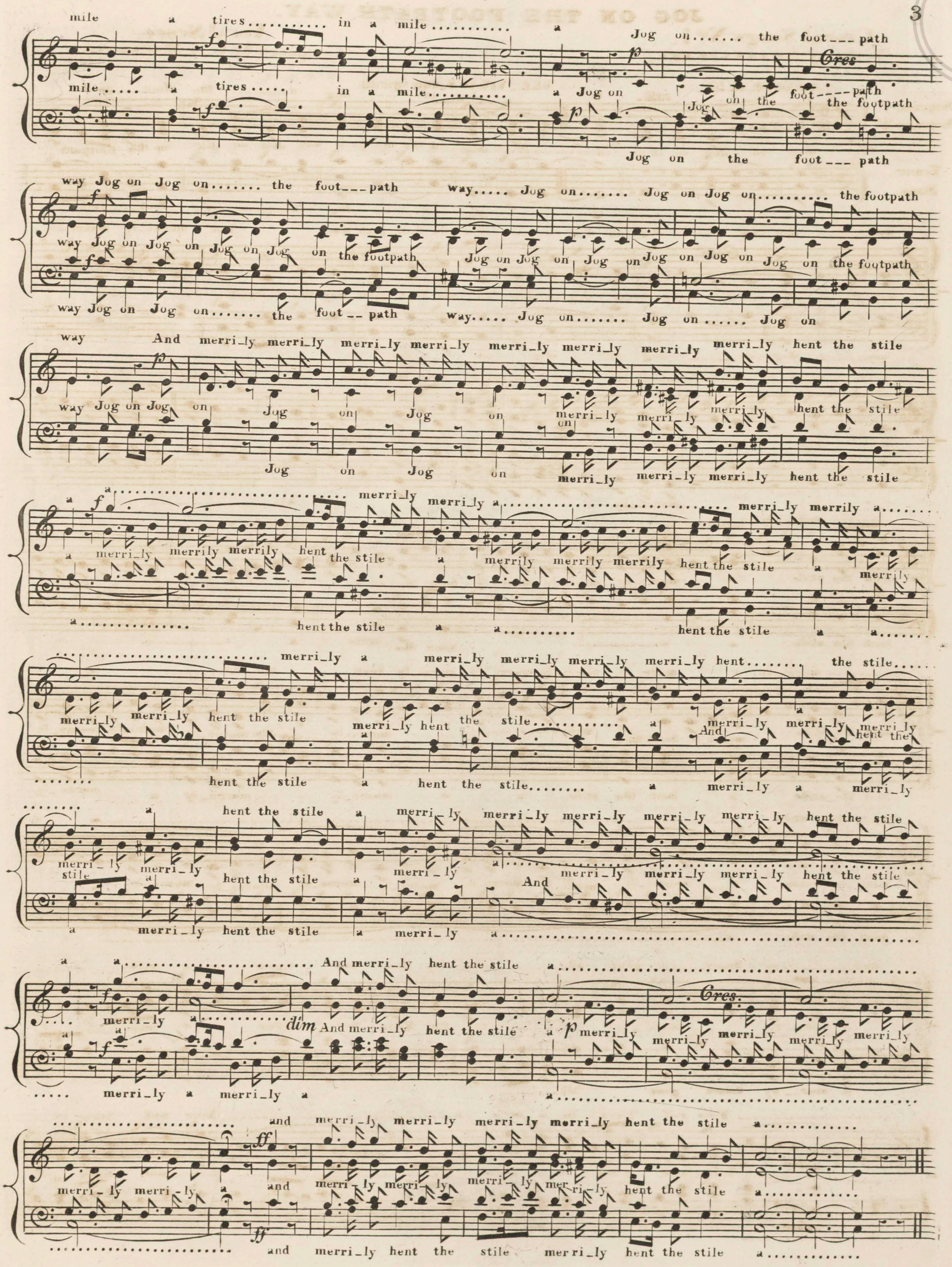
JOG ON THE FOOTPATH WAY.

Choral Songs No. 1.
Vocal Score.

Words by **SHAKESPEARE.**
Composed by **C. A. MACIRONE.**

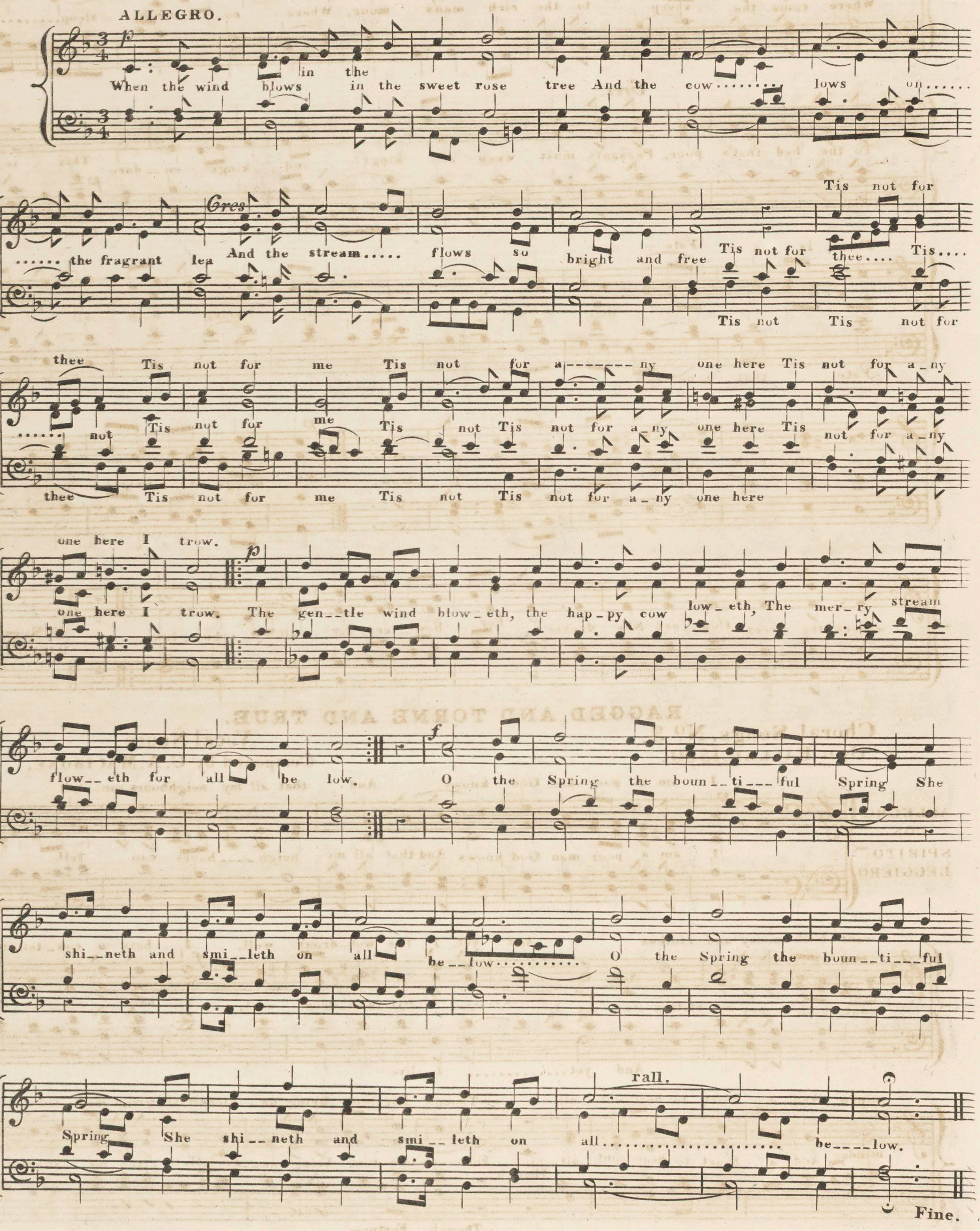

Soprano 1º.
Soprano 2º.
Tenor.
Bass.
ADAGIO, ad lib.
rall.
ALLº VIVACE, con spirito.
f
p
Cres
A
Jog on...... Jog on........ the foot___path way........ Jog on........ Jog on Jog on........... the foot_path way And merri_ly merri_ly
Jog on Jog on Jog on........ Jog on the footpath way Jog on Jog on the footpath way Jog on Jog on Jog on........ Jog on Jog on the foot_path way the footpath way Jog
Jog on...... Jog on........ the foot___path way........ Jog on........ Jog on Jog on
merri_ly merri_ly merri_ly merri_ly merri_ly merri_ly hent the stile a........ merri_ly merri_ly a........ merri_ly merri_ly a........ merri_ly a merri_ly merri_ly merri_ly merri_ly hent the stile........ a
on Jog on merri_ly merri_ly merri_ly hent the stile a merri_ly merri_ly merri_ly hent the stile a merri_ly merri_ly merri_ly hent the stile a merri_ly merri_ly merri_ly hent the stile a merri_ly hent the stile........ a merri_ly hent the merri_ly stile merri_ly merri_ly
merri_ly a........ hent the stile a a........ hent the stile a a........ hent the stile a hent the stile a a merri_ly a merri_ly a merri_ly
hent the stile a........
hent the stile a merri_ly merri_ly merri_ly merri_ly merri_ly merri_ly merri_ly a
hent the stile a........
mer________ry heart...... goes all....... the day Your sad tires in a mile a........ Your sad tires in a mile a........ Your sad tires in a
A mer__ry heart goes all...... the day Your sad tires in a mile a........ Your sad tires in a mile a........ Your sad tires in a
A mer________ry
A mer__ry heart goes all........ a........

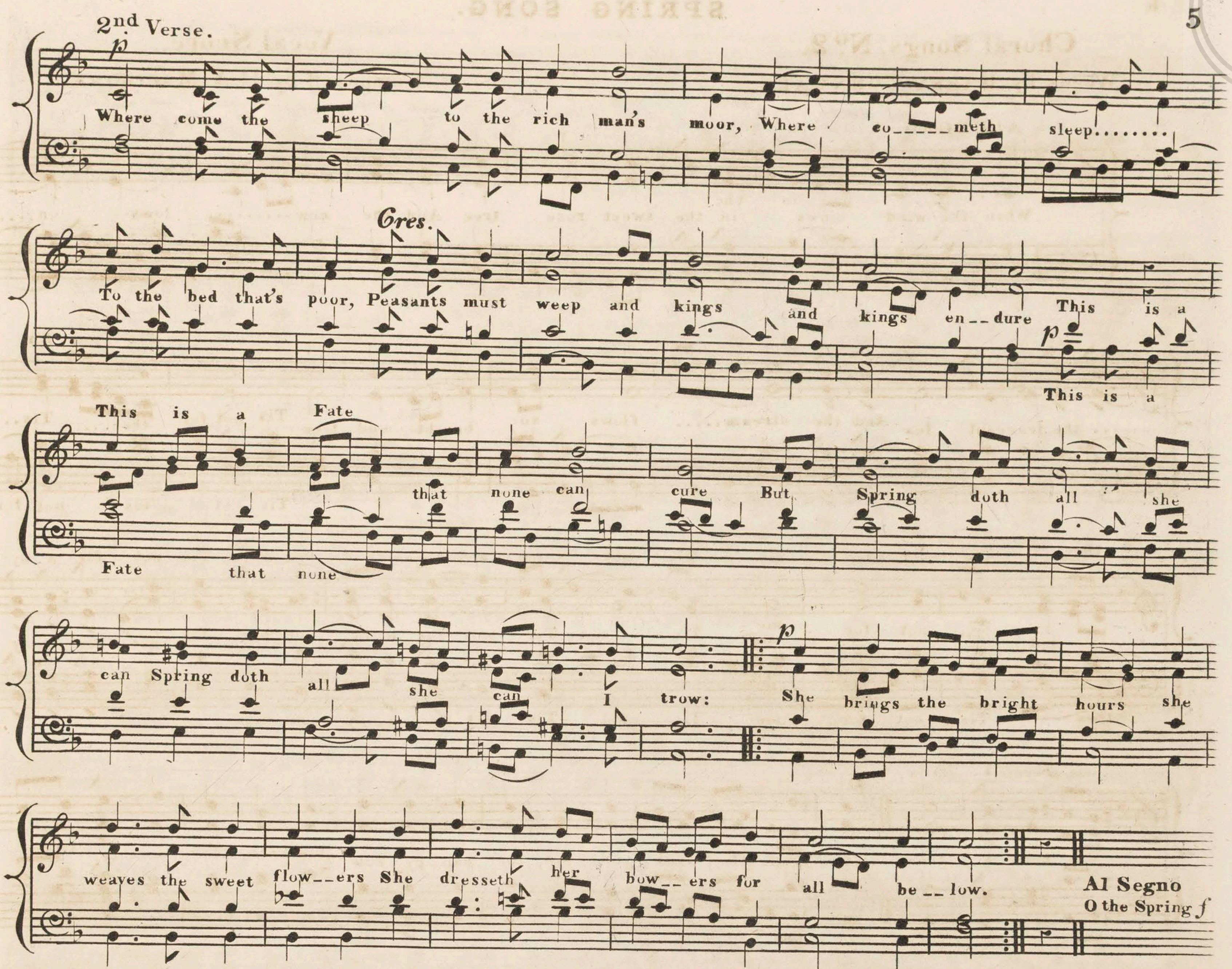

mile a tires in a mile a Jog on the foot path
Cres
mile a tires in a mile a Jog on Jog on the foot path the footpath
Jog on the foot path
way Jog on Jog on the foot path way Jog on Jog on Jog on the footpath
way Jog on Jog on Jog on Jog on the footpath Jog on Jog on Jog on Jog on Jog on the footpath
way Jog on Jog on the foot path way Jog on Jog on Jog on
way And merrily merrily merrily merrily merrily merrily merrily merrily hent the stile
way Jog on Jog on Jog on Jog on merrily merrily merrily hent the stile
Jog on Jog on merrily merrily merrily hent the stile
a a merrily merrily a merrily merrily a
a merrily merrily merrily hent the stile a merrily merrily merrily hent the stile a merrily
a hent the stile a a hent the stile a a
merrily a merrily merrily merrily merrily hent the stile
merrily merrily hent the stile merrily hent the stile a And merrily merrily merrily hent the
hent the stile a hent the stile a merrily a merrily
a hent the stile a merrily merrily merrily merrily merrily hent the stile
merrily merrily stile a hent the stile a merrily And merrily merrily merrily hent the stile
a merrily hent the stile a merrily a
a a And merrily hent the stile a
Cres
merrily a dim And merrily hent the stile a merrily merrily merrily merrily merrily
merrily a merrily a a
and merrily merrily merrily merrily hent the stile a
merrily merrily a and merrily merrily merrily merrily hent the stile a
and merrily hent the stile merrily hent the stile a
f p ff

SPRING SONG.

Choral Songs. Nº 2. **Vocal Score.**

Words by BARRY CORNWALL. Composed by C.A. MACIRONE.

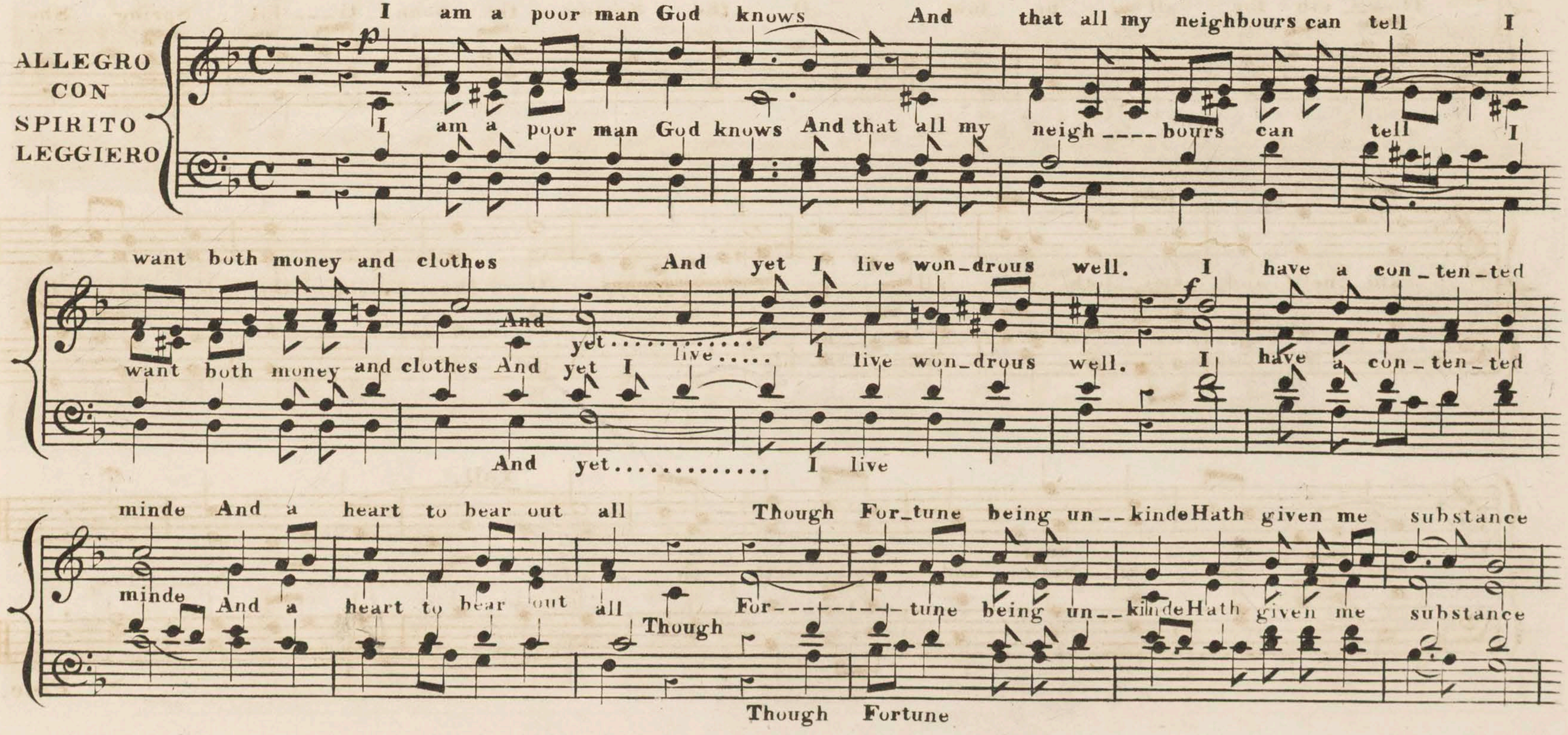

ALLEGRO.
p
When the wind blows in the sweet rose tree And the cow...... lows on......
in the
...... the fragrant lea And the stream..... flows so bright and free
Cres
Tis not for thee.... Tis....
Tis not for
Tis not Tis not for
thee Tis not for me Tis not for a-------ny one here Tis not for a_ny
not Tis not for me Tis not Tis not for a_ny one here Tis not for a_ny
thee Tis not for me Tis not Tis not for a_ny one here
one here I trow.
one here I trow. The gen__tle wind blow_eth, the hap_py cow low_eth, The mer_ry stream
p
flow__eth for all be low. O the Spring the boun__ti___ful Spring She
f
shi__neth and smi__leth on all be__low............ O the Spring the boun__ti___ful
Spring She shi__neth and smi__leth on all...................... be___low.
rall.
Fine.

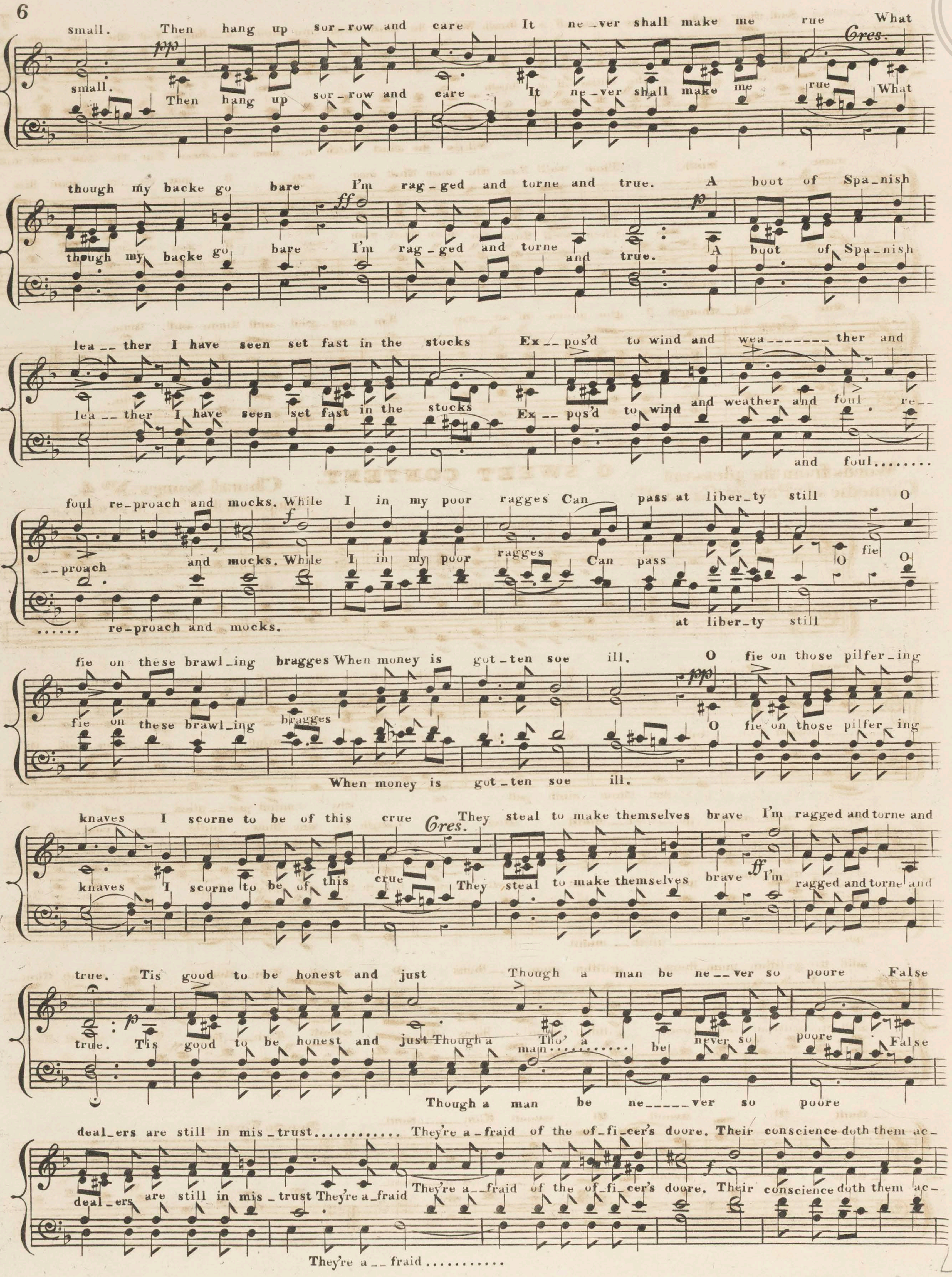

2nd Verse.
p
Where come the sheep to the rich man's moor, Where co____meth sleep........
Cres.
To the bed that's poor, Peasants must weep and kings and kings en__dure This is a
p
This is a
This is a Fate that none can cure But Spring doth all she
Fate that none
can Spring doth all she can I trow: She brings the bright hours she
p
weaves the sweet flow__ers She dresseth her bow__ers for all be__low.
Al Segno
O the Spring f

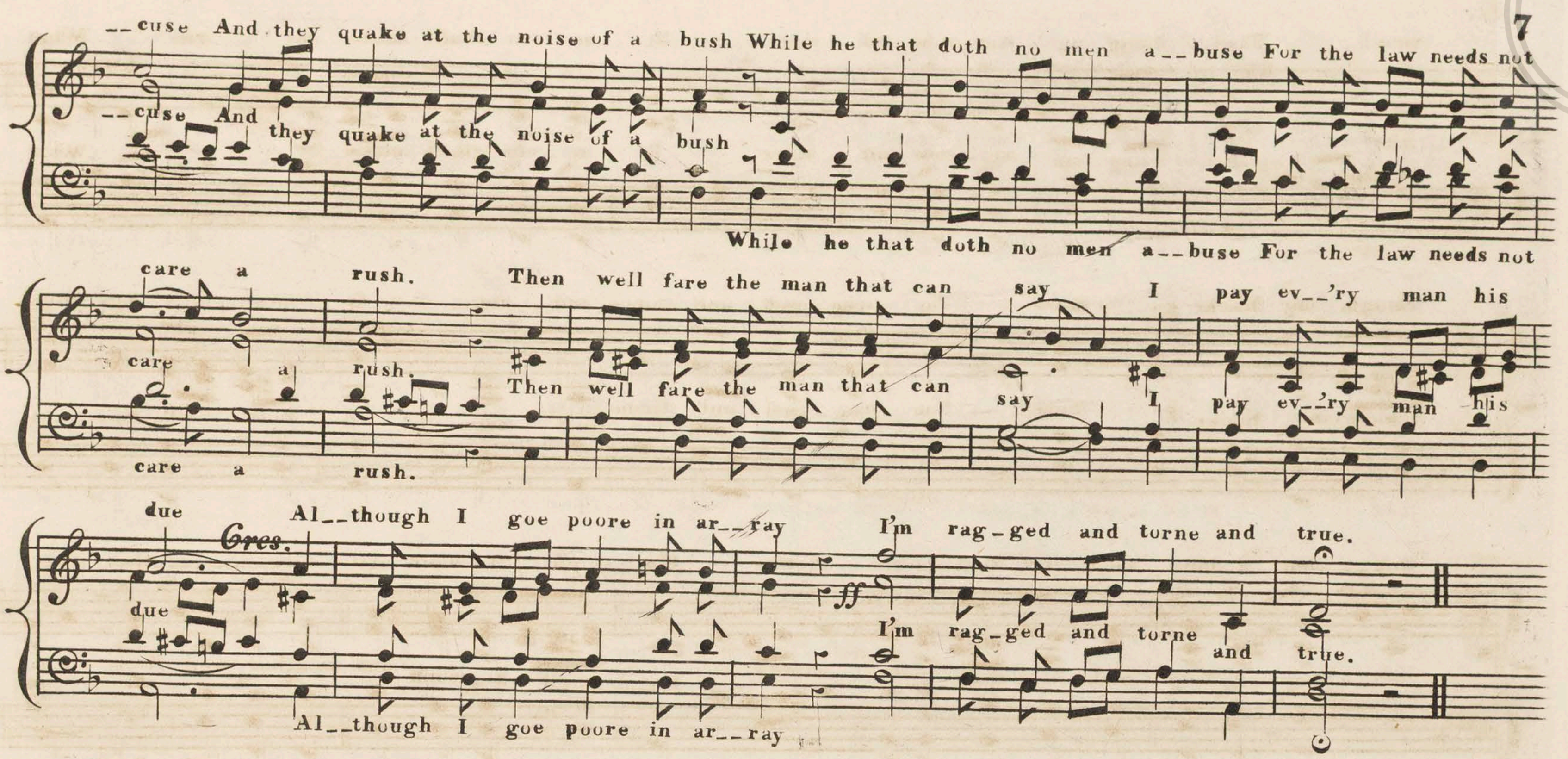
RAGGED AND TORNE AND TRUE.

Choral Songs. No 3. Vocal Score.

OLD BALLAD. 1500. Composed by C. A. Macirone.


ALLEGRO
CON
SPIRITO
LEGGIERO
p
I am a poor man God knows And that all my neighbours can tell I
I am a poor man God knows And that all my neigh____bours can tell I
want both money and clothes And yet I live won_drous well. I have a con_ten_ted
And yet..............
f
want both money and clothes And yet I live..... I live won_drous well. I have a con_ten_ted
And yet.............. I live
minde And a heart to bear out all Though For_tune being un__kinde Hath given me substance
minde And a heart to bear out all Though For--------tune being un__kinde Hath given me substance
Though Fortune


small. Then hang up sor_row and care It ne_ver shall make me rue What
pp
Cres.
small. Then hang up sor_row and care It ne_ver shall make me rue What
though my backe go bare I'm rag_ged and torne and true. A boot of Spa_nish
ff
p
though my backe go bare I'm rag_ged and torne and true. A boot of Spa_nish
lea__ther I have seen set fast in the stocks Ex__pos'd to wind and wea_______ther and
lea__ther I have seen set fast in the stocks Ex__pos'd to wind and weather and foul re__
and foul........
foul re_proach and mocks. While I in my poor ragges Can pass at liber_ty still O
f
__proach and mocks. While I in my poor ragges Can pass fie O
...... re_proach and mocks. at liber_ty still
fie on these brawl_ing bragges When money is got_ten soe ill. O fie on those pilfer_ing
pp
fie on these brawl_ing bragges O fie on those pilfer_ing
When money is got_ten soe ill.
knaves I scorne to be of this crue They steal to make themselves brave I'm ragged and torne and
Cres.
ff
knaves I scorne to be of this crue They steal to make themselves brave I'm ragged and torne and
true. Tis good to be honest and just Though a man be ne__ver so poore False
p
true. Tis good to be honest and just Though a Tho' a man........ be never so poore False
Though a man be ne_____ver so poore
deal_ers are still in mis_trust............ They're a_fraid of the of_fi_cer's doore. Their conscience doth them ac_
f
deal_ers are still in mis_trust They're a_fraid They're a__fraid of the of_fi_cer's doore. Their conscience doth them ac_
They're a__fraid...........

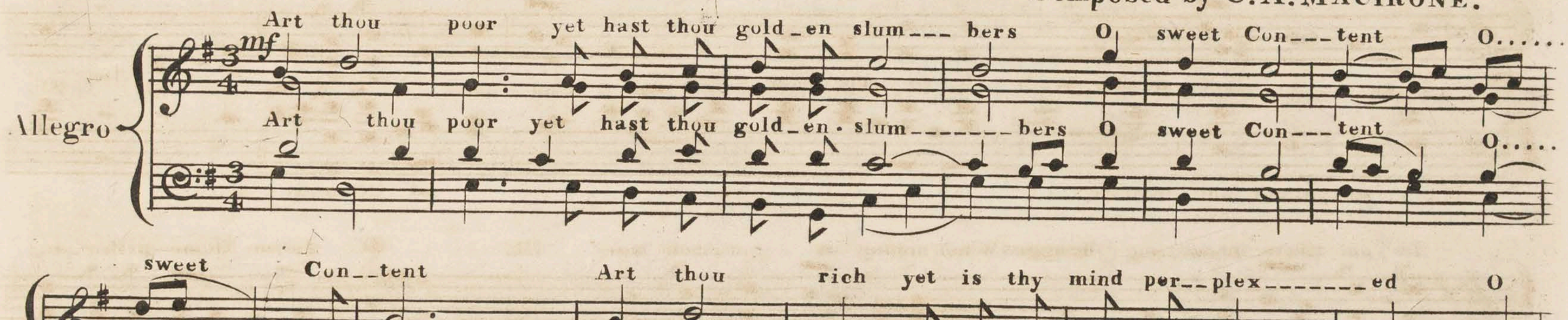

--cuse And they quake at the noise of a bush While he that doth no men a--buse For the law needs not
--cuse And they quake at the noise of a bush
While he that doth no men a--buse For the law needs not
care a rush. Then well fare the man that can say I pay ev--'ry man his
care a rush. Then well fare the man that can say I pay ev--'ry man his
care a rush.
due Al--though I goe poore in ar--ray I'm rag-ged and torne and true.
Cres.
ff
due I'm rag-ged and torne and true.
Al--though I goe poore in ar--ray

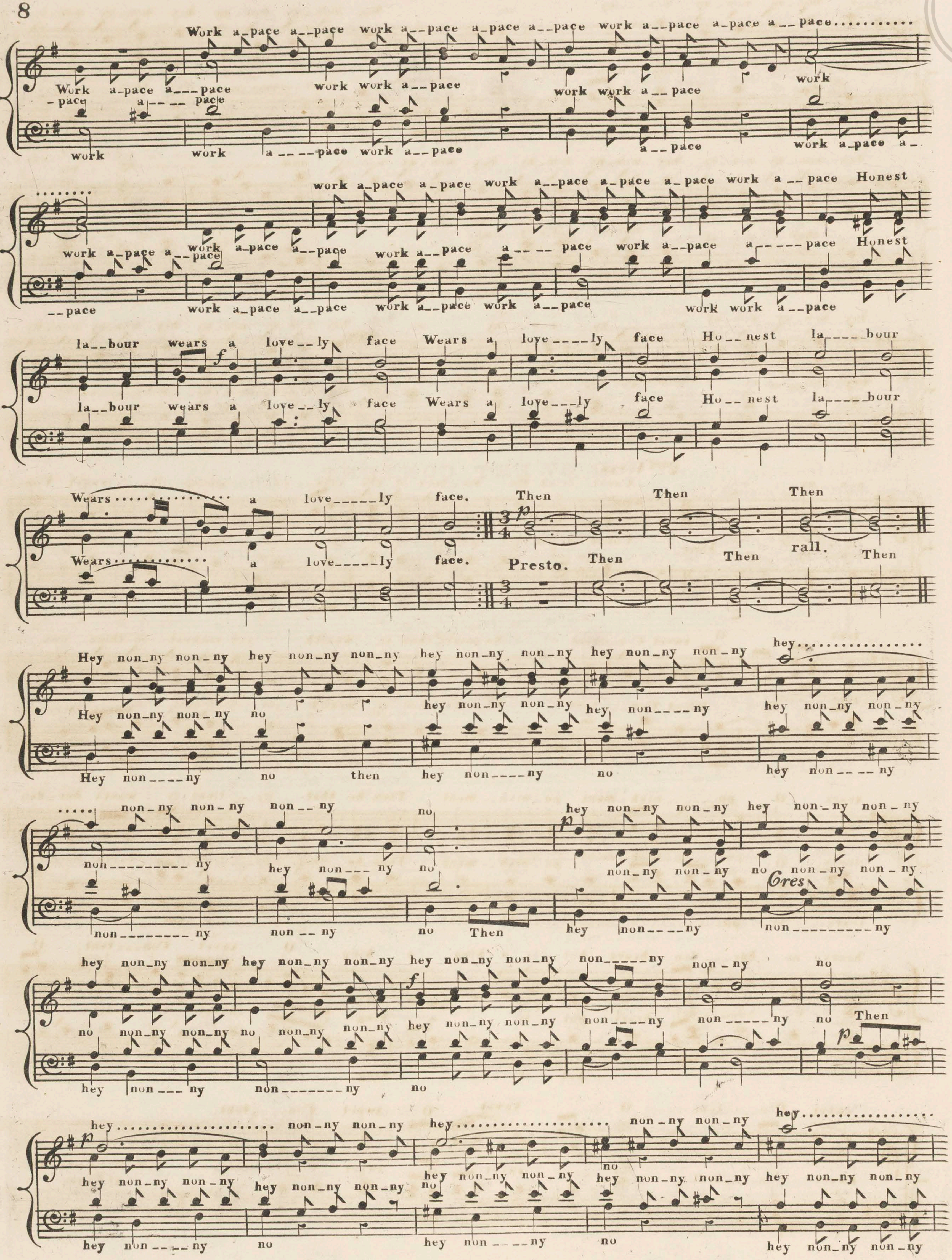
Words from the pleasant
Comedie of "Patient Grissil."

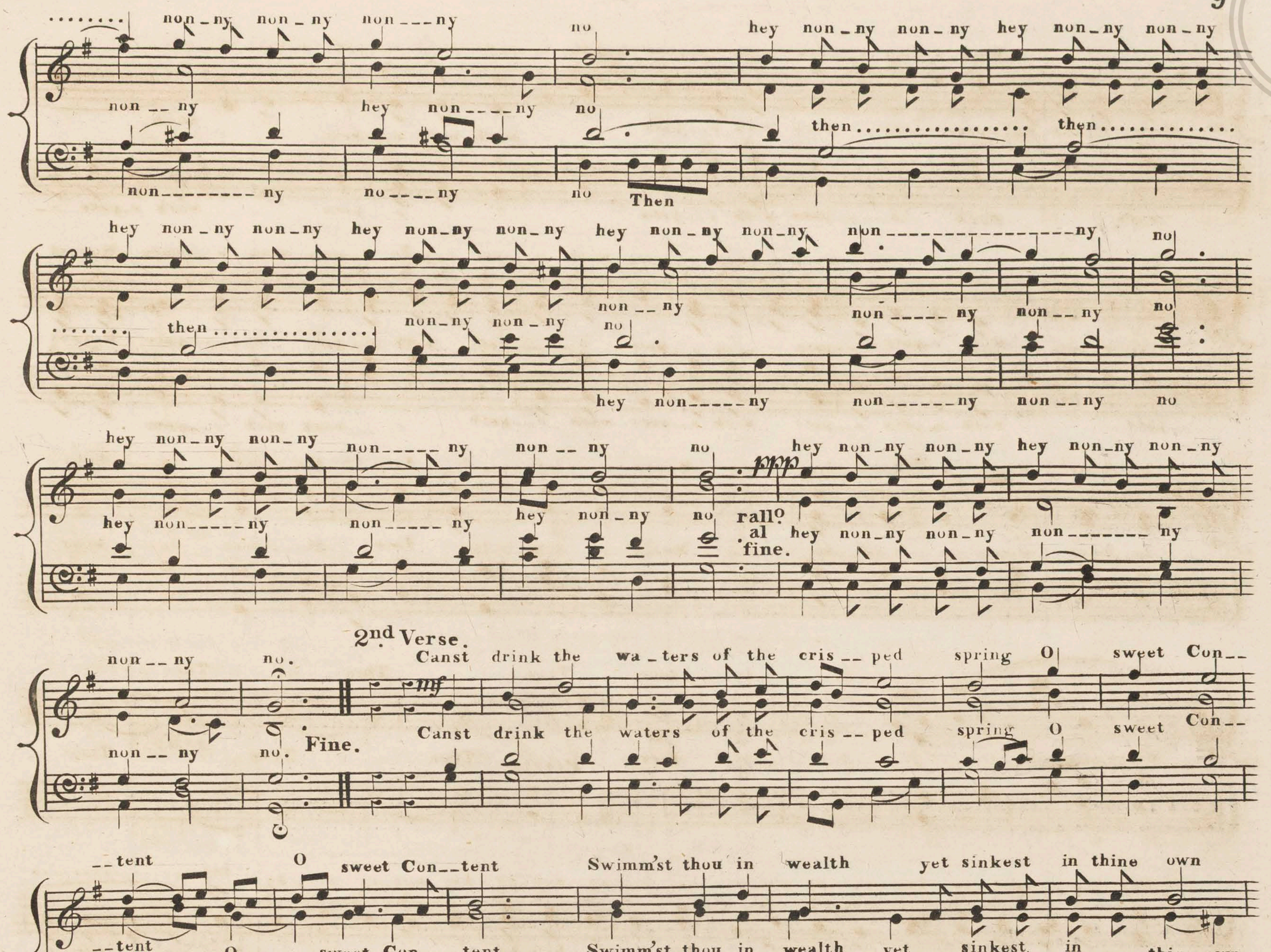
O SWEET CONTENT.

Choral Songs: Nº 4.

Composed by C. A. Macirone.


Allegro
mf
Art thou poor yet hast thou gold-en slum--- bers O sweet Con---tent O......
Art thou poor yet hast thou gold-en slum------ bers O sweet Con---tent O.....
sweet Con--tent Art thou rich yet is thy mind per--plex------ed O
.... sweet Con--- tent Art thou rich yet is thy mind per--plex--ed O
Art thou rich yet is thy mind per--plex------ed O
pu-----nish-ment pu--nish--ment Dost thou laugh to see how fools are vex--ed To
pu-----nish-ment pu--nish--ment Dost thou laugh to see how fools are vex--ed To
pu----------------- nish--ment
add to golden num-bers golden num---bers O sweet Con--tent O sweet Con--
add to golden num-bers golden num--- bers O sweet Con---tent O sweet Con--
--tent O sweet O sweet Con-----tent.
--tent O sweet O sweet Con---tent.
Presto Vivace.
p
Work a-pace a--
Work a-pace a---pace


Work a_pace a_pace work a_pace a_pace a_pace work a_pace a_pace a_pace
Work a_pace a_pace work work a_pace work work a_pace work
-pace a_pace
work work a_pace work a_pace a_pace work a_pace a
work a_pace a_pace work a_pace a_pace a_pace work a_pace Honest
work a_pace a_pace work a_pace a_pace work a_pace a_pace work a_pace a_pace Honest
-pace work a_pace a_pace work a_pace work a_pace work work a_pace
la_bour wears a love_ly face Wears a love_ly face Ho_nest la_bour
la_bour wears a love_ly face Wears a love_ly face Ho_nest la_bour
Wears a love_ly face. Then Then Then
Wears a love_ly face. Presto. Then Then rall. Then
Hey non_ny non_ny hey non_ny non_ny hey non_ny non_ny hey non_ny non_ny hey
Hey non_ny non_ny no hey non_ny non_ny hey non_ny hey non_ny non_ny
Hey non_ny no then hey non_ny no hey non_ny
non_ny non_ny non_ny no hey non_ny non_ny hey non_ny non_ny
non_ny hey non_ny no non_ny non_ny no non_ny non_ny
non_ny non_ny no Then hey non_ny non_ny
hey non_ny non_ny hey non_ny non_ny hey non_ny non_ny non_ny non_ny no
no non_ny non_ny no non_ny non_ny hey non_ny non_ny non_ny non_ny no Then
hey non_ny non_ny no
hey non_ny non_ny hey non_ny non_ny hey
hey non_ny non_ny hey non_ny non_ny no hey non_ny non_ny hey non_ny non_ny hey non_ny non_ny
hey non_ny no hey non_ny no hey non_ny non_ny
f
p
Cres


non_ny non_ny non___ny no hey non_ny non_ny hey non_ny non_ny
non__ny hey non____ny no then.................. then..............
non_______ny no____ny no Then
hey non_ny non_ny hey non_ny non_ny hey non_ny non_ny non_______________ny no
then...................... non_ny non_ny no non__ny non_____ny non__ny no
hey non_____ny non______ny non__ny no
hey non_ny non_ny non_____ny non__ny no hey non_ny non_ny hey non_ny non_ny
ppp
hey non_____ny non_____ny hey non_ny no rallo. al fine. hey non_ny non_ny non_______ny
non__ny no. Fine.
2nd. Verse.
mf
Canst drink the wa_ters of the cris__ped spring O sweet Con__
Canst drink the waters of the cris__ped spring O sweet Con__
__tent O sweet Con__tent Swimm'st thou in wealth yet sinkest in thine own
__tent O sweet Con___tent Swimm'st thou in wealth yet sinkest in thine own
in wealth yet sink___est in thine own
tears O pu______nish_ment pu_nish__ment Then he that pa___tient_ly want's bur_den
tears O pu______nish_ment pu_nish__ment Then he that pa___tiently want's burden
tears O pu_____________________nish__ment
bears no bur___den bears but is a king a king. O sweet Con___tent O
bears no bur___den bears but is a king. O sweet Con___tent O
but is a king.
sweet Con____tent O sweet O sweet Con____tent.
sweet Con____tent O sweet O sweet Con____tent.
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2. Kalliwoda, "The Soldier's Funeral"		
3. Hess, "The Invitation"		
4. Truhn, *Now thou art far*		
Book 20, No. 1. Alvensleben, "Disappointment"		
2. Vogler, *Could I e'er forget thee*		
3. Alvensleben, *Blow, blow, thou winter wind*		
4. Kuecken, "The Double Song"		
5. Berg, "The Herdsman"		
6. Schumann, "To the Sunshine"		
7. Lindblad, *Birds swiftly flying*		
8. Koning, *See how the meads*		

(*To be continued*).

Songs for the Guitarist.

No. 1. Proch, *Near a stream*
2. Weber, Three Songs
3. Keller & Reissiger, Three Songs
4. Kuecken, "The Maid of Judah," and "Immortelle"

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SWEET AND LOW,

SUNG BY

MADAME CLARA NOVELLO,

THE POETRY BY

Alfred Tennyson,

THE MUSIC BY

C. A. MACIRONE.

Composer of "Sweetest eyes were ever seen".

Ent. Sta. Hall.

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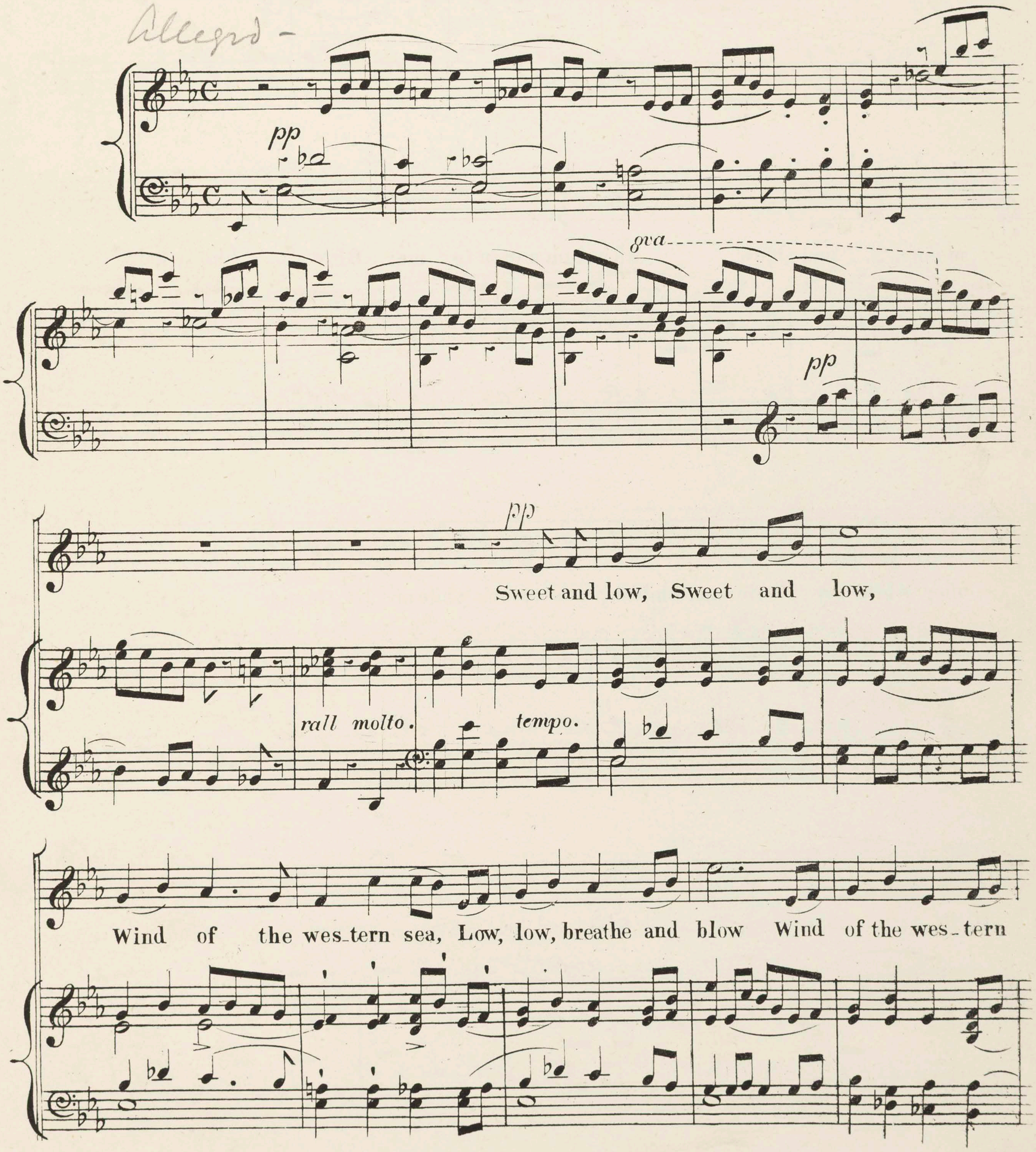
"SWEET AND LOW"

LULLABY.

Words by
ALFRED TENNYSON.

Music by
C. A. MACIRONE. 1866

Allegro -


pp
8va
pp
pp
Sweet and low, Sweet and low,
rall molto.
tempo.
Wind of the wes_tern sea, Low, low, breathe and blow Wind of the wes_tern

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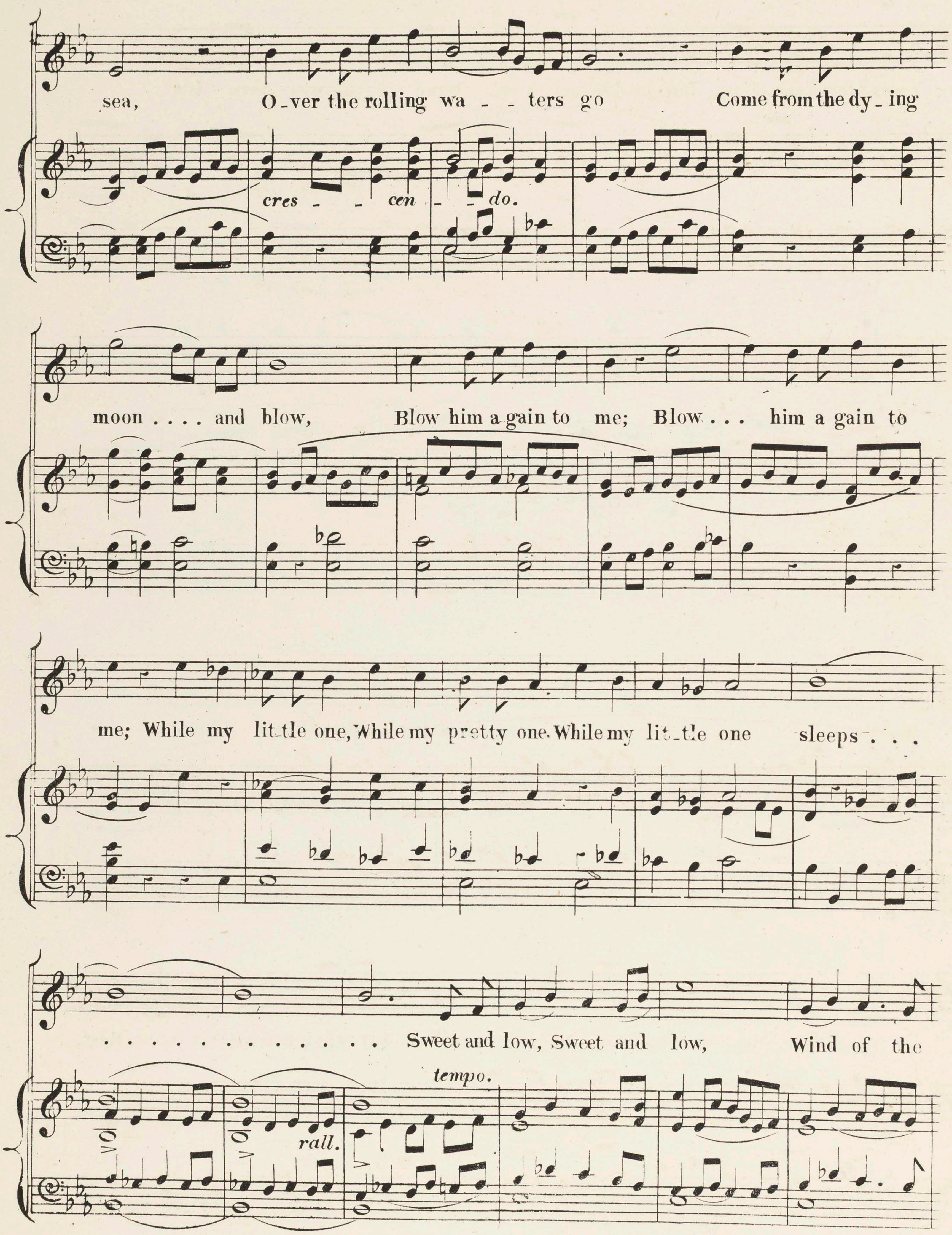
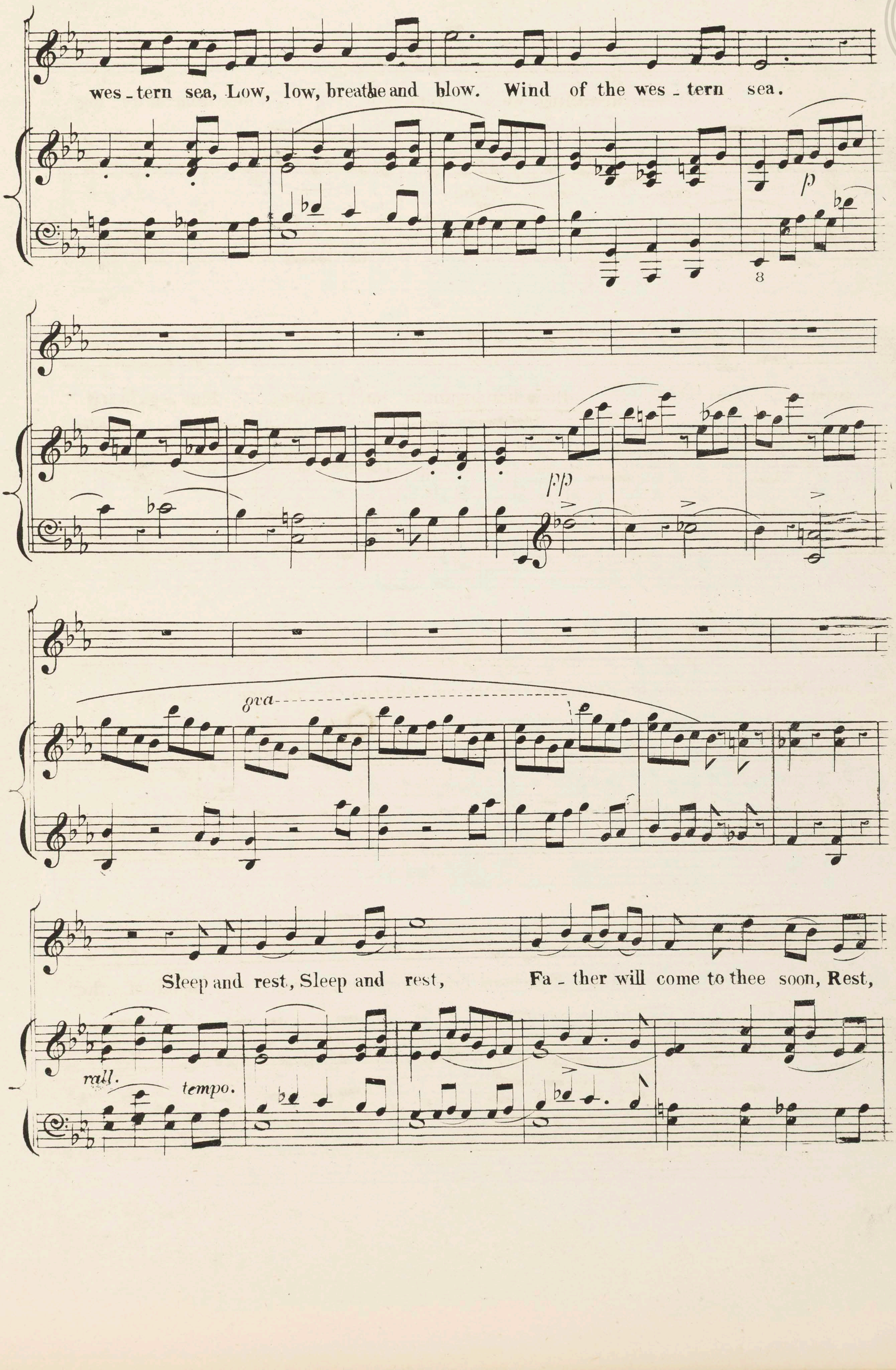
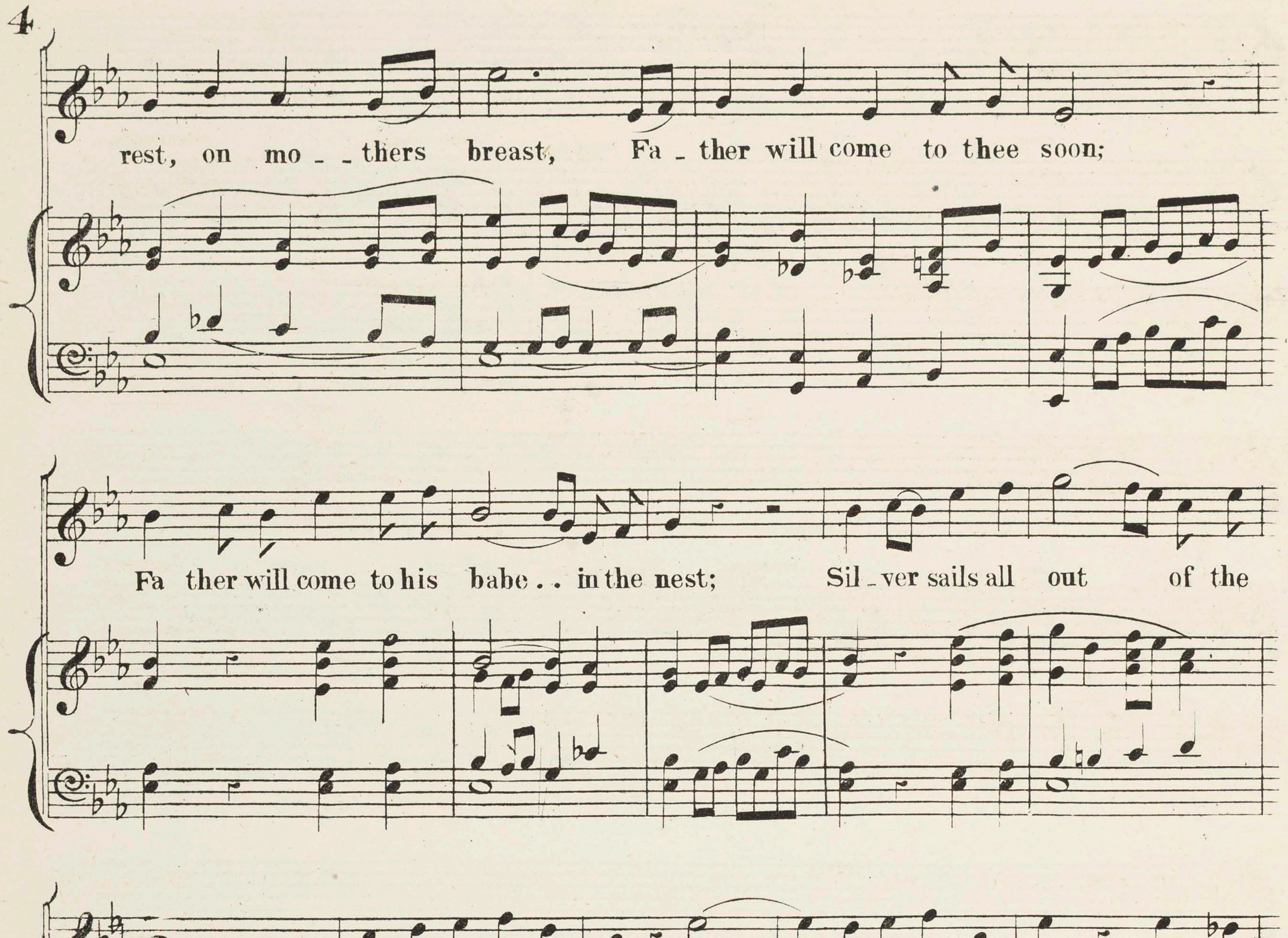
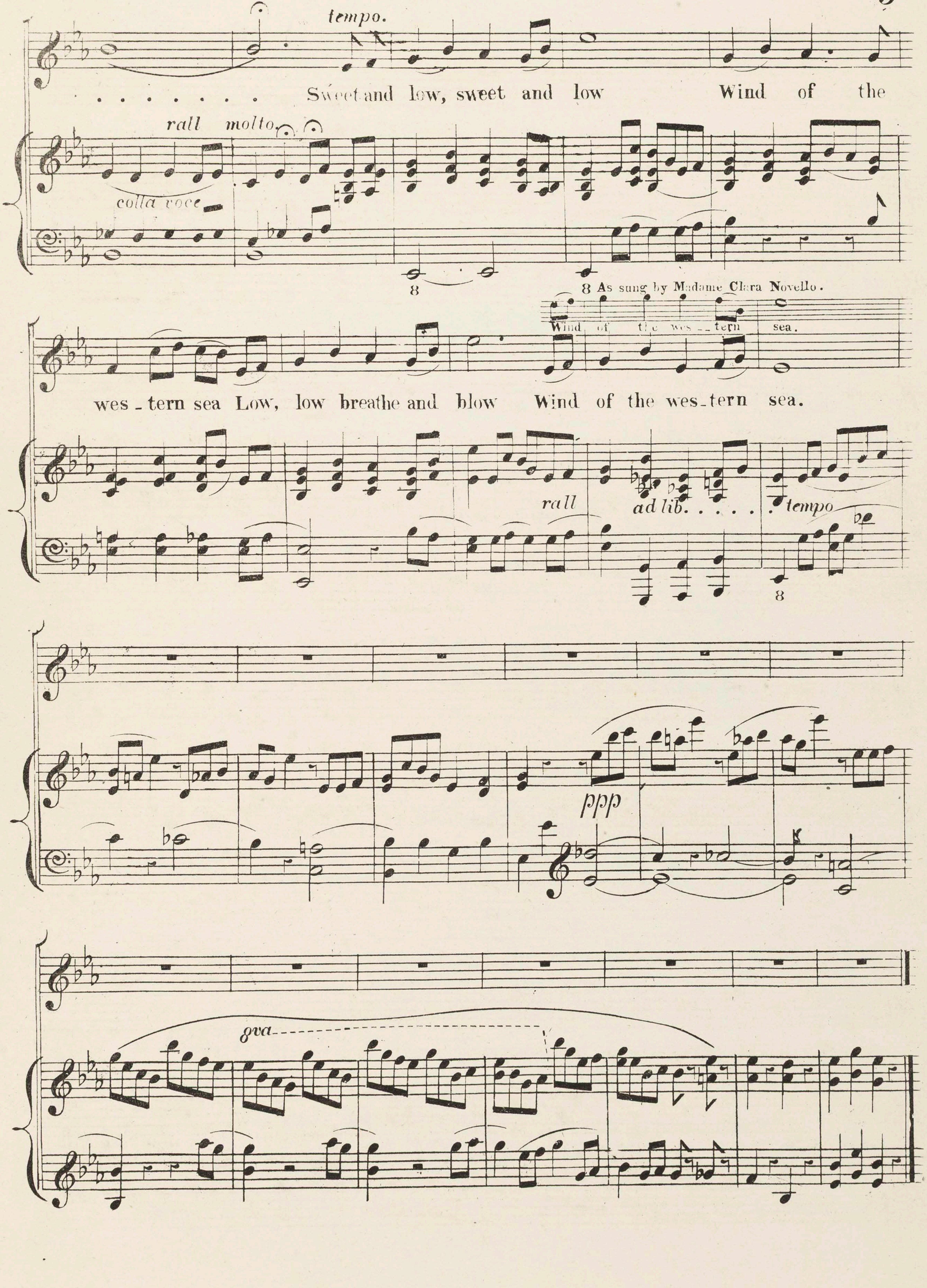

sea, O-ver the rolling wa - - ters go Come from the dy-ing
cres - - cen - - do.
moon . . . . and blow, Blow him a-gain to me; Blow . . . him a gain to
me; While my lit-tle one, While my pretty one. While my lit-tle one sleeps . . .
. . . . Sweet and low, Sweet and low, Wind of the
tempo.
rall.


wes_tern sea, Low, low, breathe and blow. Wind of the wes_tern sea.
p
8
pp
8va
Sleep and rest, Sleep and rest, Fa_ther will come to thee soon, Rest,
rall.
tempo.


rest, on mo_thers breast, Fa_ther will come to thee soon;
Fa ther will come to his babe.. in the nest; Sil_ver sails all out of the
west Un_der the sil_ver moon, Un___der the sil_ver moon. Sleep my
lit_tle one, Sleep my pretty one, Sleep my lit_tle one, Sleep........


tempo.
. . . . Sweet and low, sweet and low Wind of the
rall molto
colla voce
8
8
As sung by Madame Clara Novello.
Wind of the wes_tern sea.
wes_tern sea Low, low breathe and blow Wind of the wes_tern sea.
rall
ad lib. . . . .
tempo
8
ppp
8va

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Dedicated to Mrs Eliz. B. Browning.

"SWEETEST EYES WERE EVER SEEN"

Catarina to Camoens.

Sung by

MISS DOLBY,

THE POETRY BY

Eliz. B. Browning,

The Music by

C. A. MACIRONE.

Composer of "Sweet and Low."

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CATARINA TO CAMOENS.

Dying in his absence abroad, and referring to the poem in which he recorded the sweetness of her eyes.

1
On the door you will not enter,
I have gazed too long — adieu!
Hope withdraws her preadventure —
Death is near me, and not *you!*
Come, O lover,
Close and cover
These poor eyes, you called, yestreen,
“Sweetest eyes were ever seen.”

2
When I heard you sing that burden
In my vernal days and bowers,
Other praises disregarding,
I but harkened that of yours —
Only saying
In heart playing,
“Blessed eyes mine eyes have been
If the sweetest *his* have seen!”

3
But all changes, at this vesper,
Cold the sun shines down the door
If you stood there you would whisper
“Love, I love you, as before?”
Death pervading
Now, and shading
Eyes you sang of that yestreen,
As the sweetest ever seen.

4
Yes, I think, were you beside them,
Near the bed I die upon, —
Though their beauty you denied them
As you stood there, looking down,
You would truly
Call them duly,
For the love's sake found therein,
“Sweetest eyes were ever seen.”

5
And if you looked down upon them
And if *they* waked up to *you*,
All the light which has foregone them
Would be gathered back anew!
They would truly
Be as duly
Love transformed to Beauty's sheen, —
“Sweetest eyes were ever seen.”

6
But, ah me! you only see me
In your thoughts of loving man,
Smiling soft perhaps and dreamy
Through the wavings of my face, —
And unmeeting
Go repeating,
In your reverie serene,
“Sweetest eyes were ever seen.”

7
While my spirit waves and reaches
From my body still and pale,
Fain to hear what tender speech is
In your love to help my tale.
O my poet,
Come and show it!
Come, of latest love, to glean,
“Sweetest eyes were ever seen.”

8
O my poet, O my prophet,
When you praised their sweetness so,
Did you think, in singing of it,
That it might be near to go?
Had you fancies
From their glances,
That the grave would quickly screen
“Sweetest eyes were ever seen?”

9
No reply! The fountain's warble
In the court yard sounds alone,
As the water to the marble
So my heart falls with a moan,
From love-sighing
To this dying!
Death fore-runneth Love to win,
“Sweetest eyes were ever seen.”

10
Will you come? When I'm departed
Where all sweetnesses are hid —
When thy voice my tender hearted,
Will not lift up either lid.
Cry, O lover,
Love is over!
Cry beneath the cypress green —
“Sweetest eyes were ever seen.”

&c: &c: &c:

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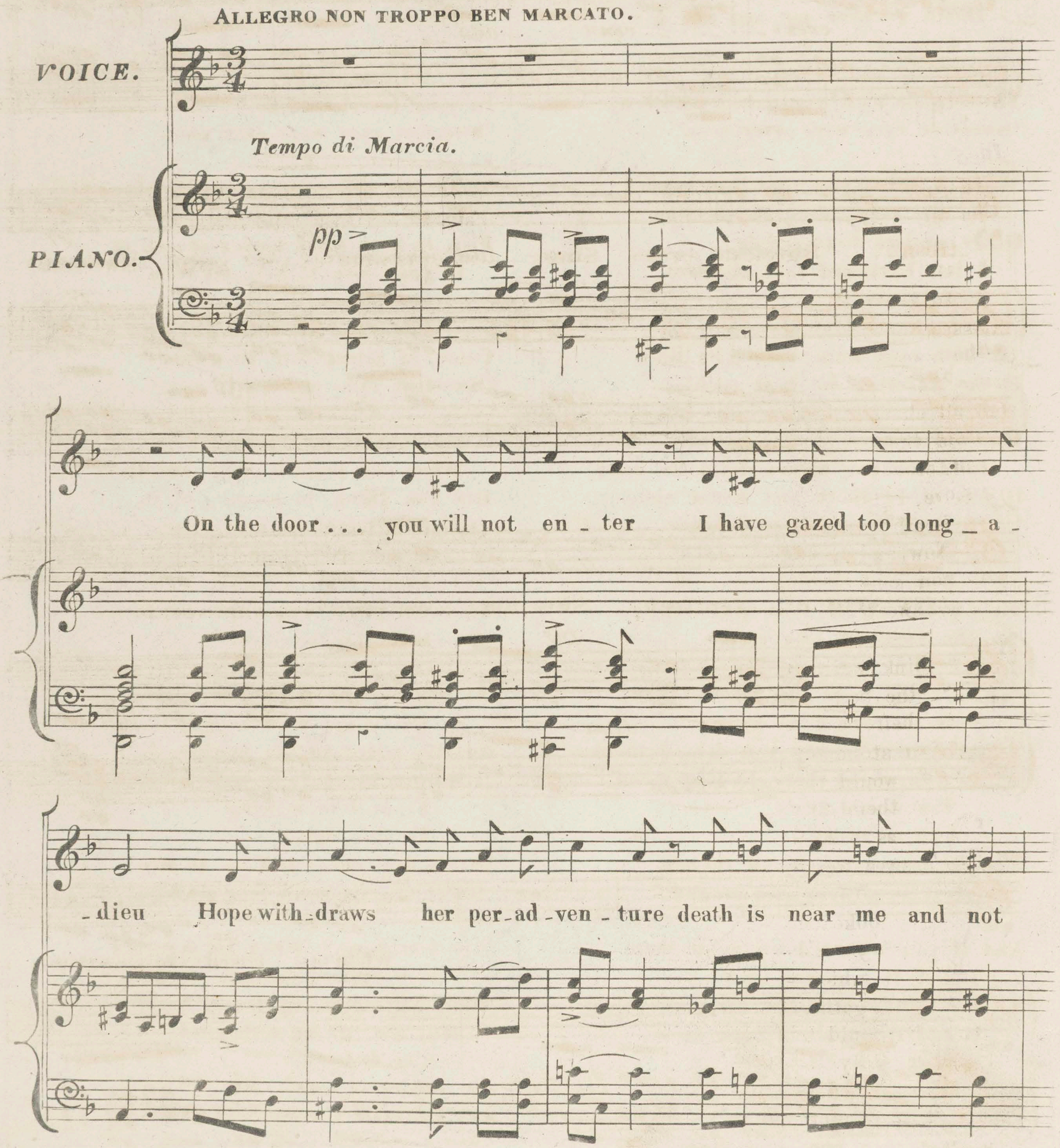
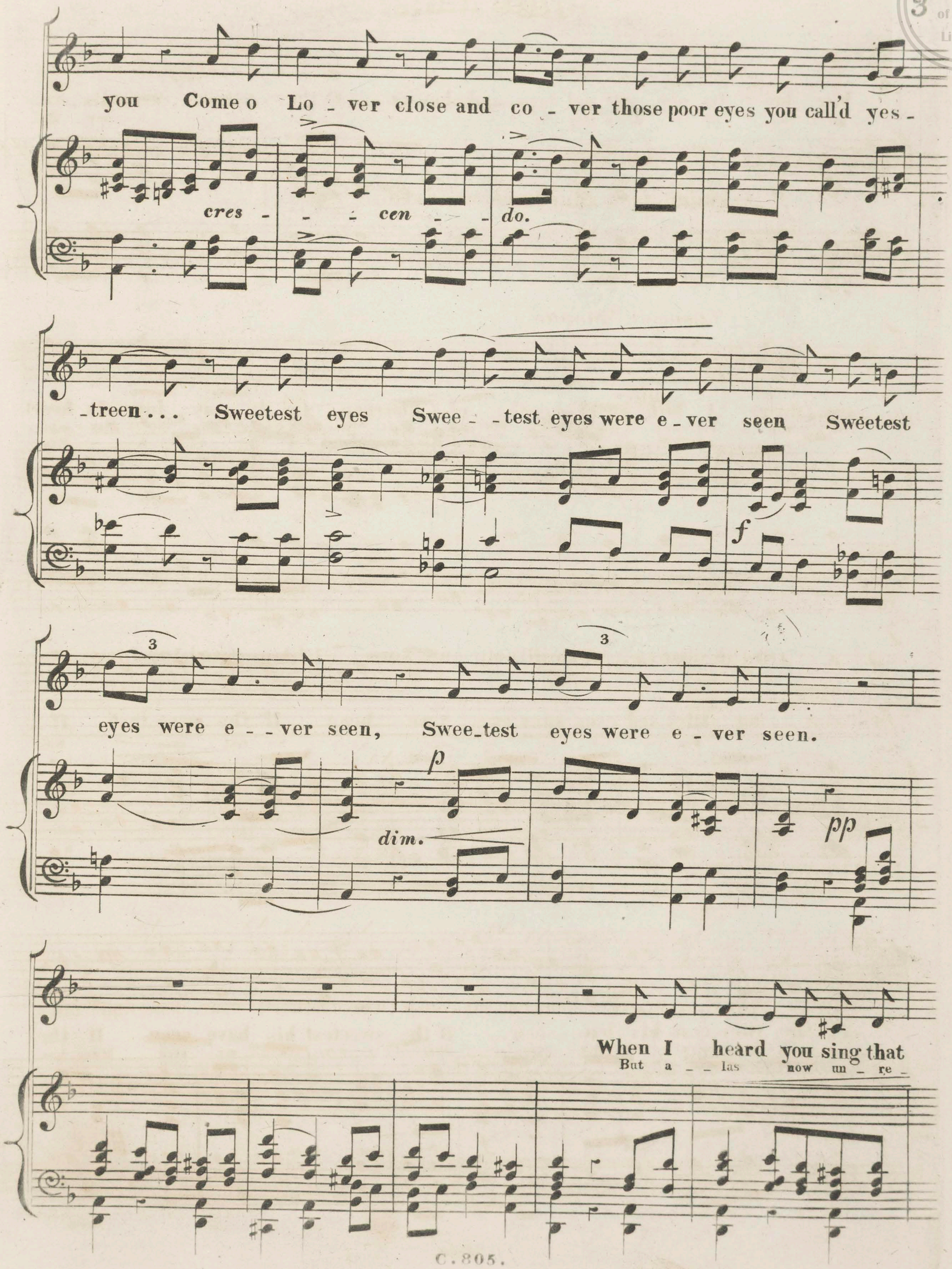
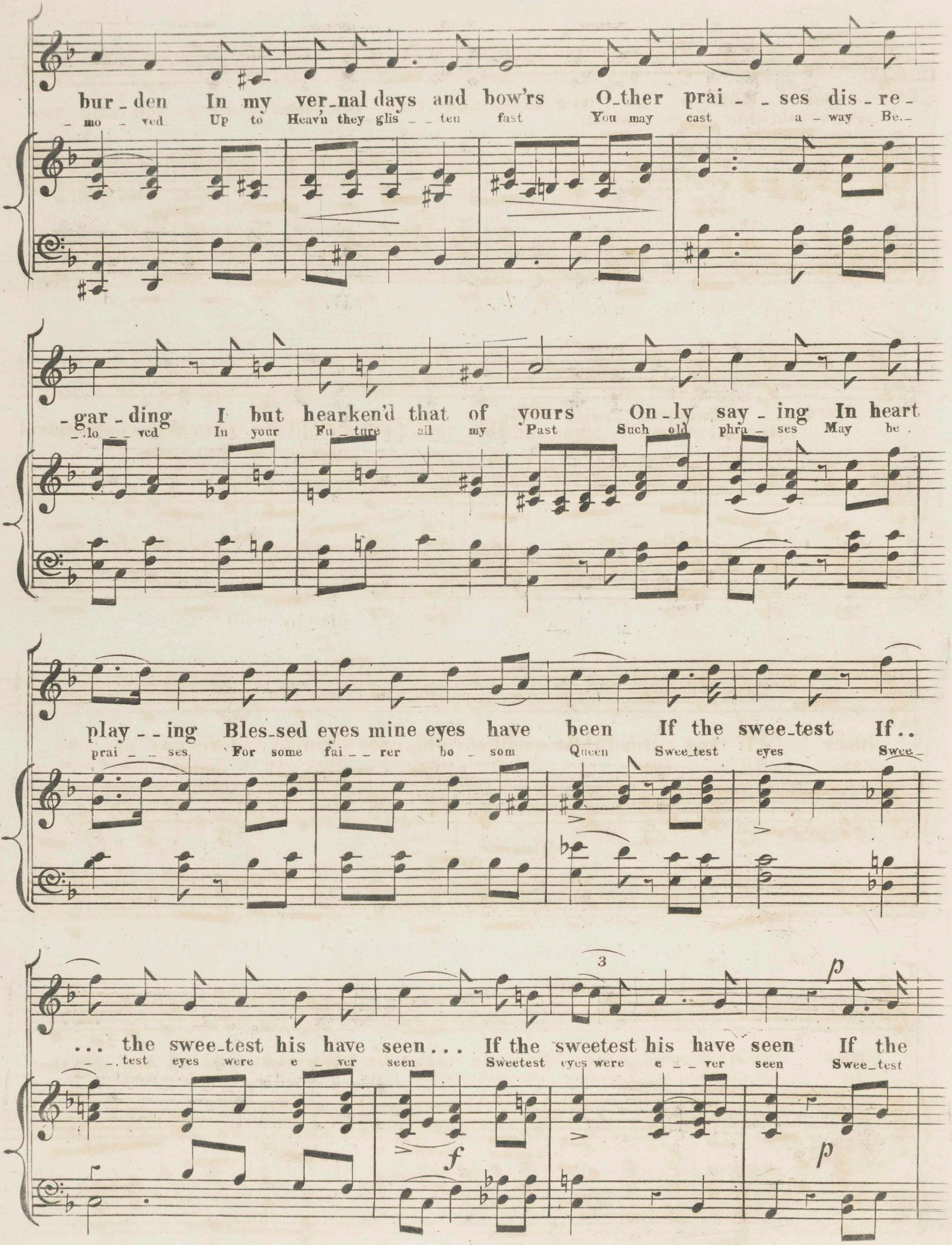
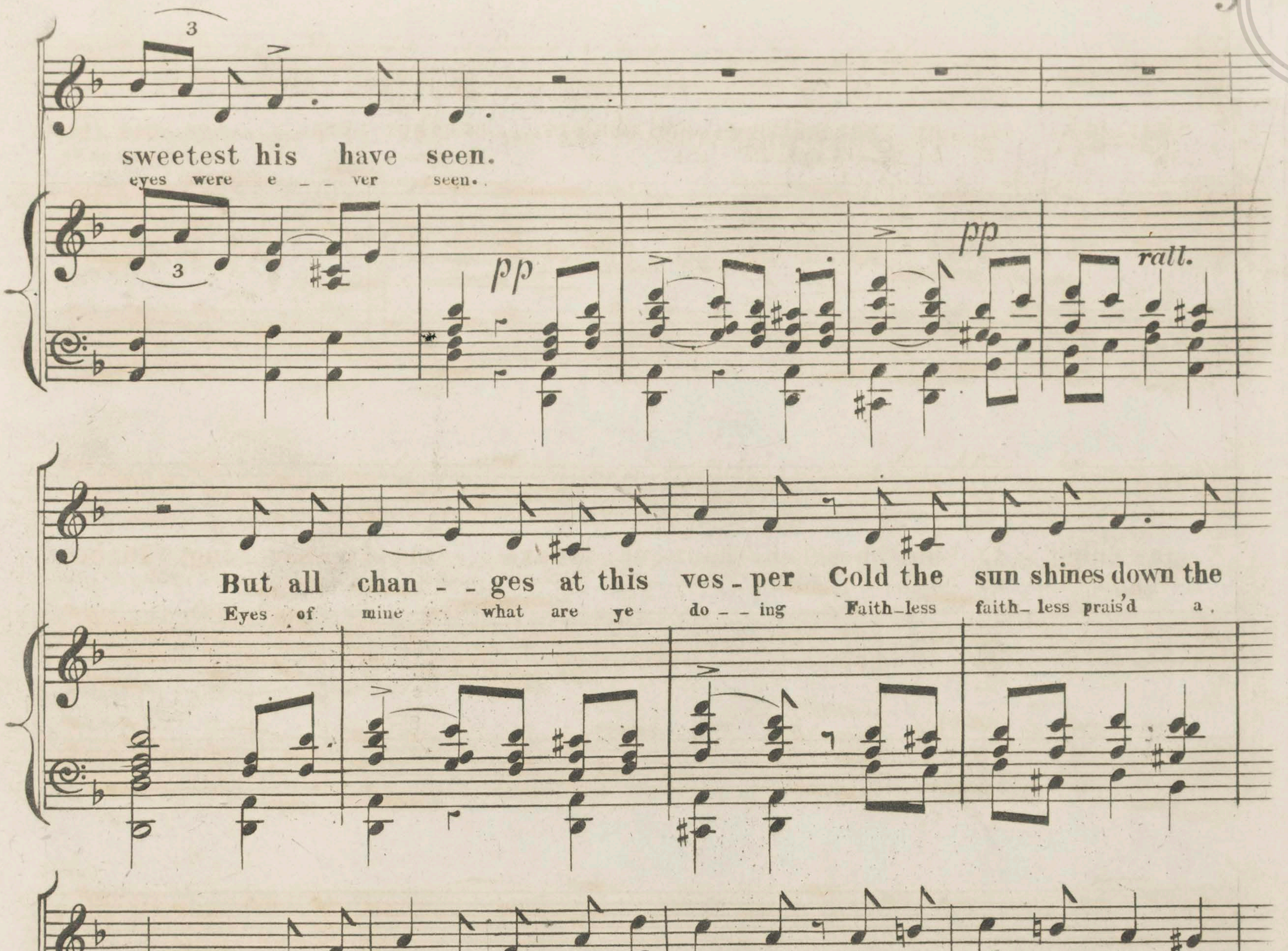
SWEETEST EYES WERE EVER SEEN.

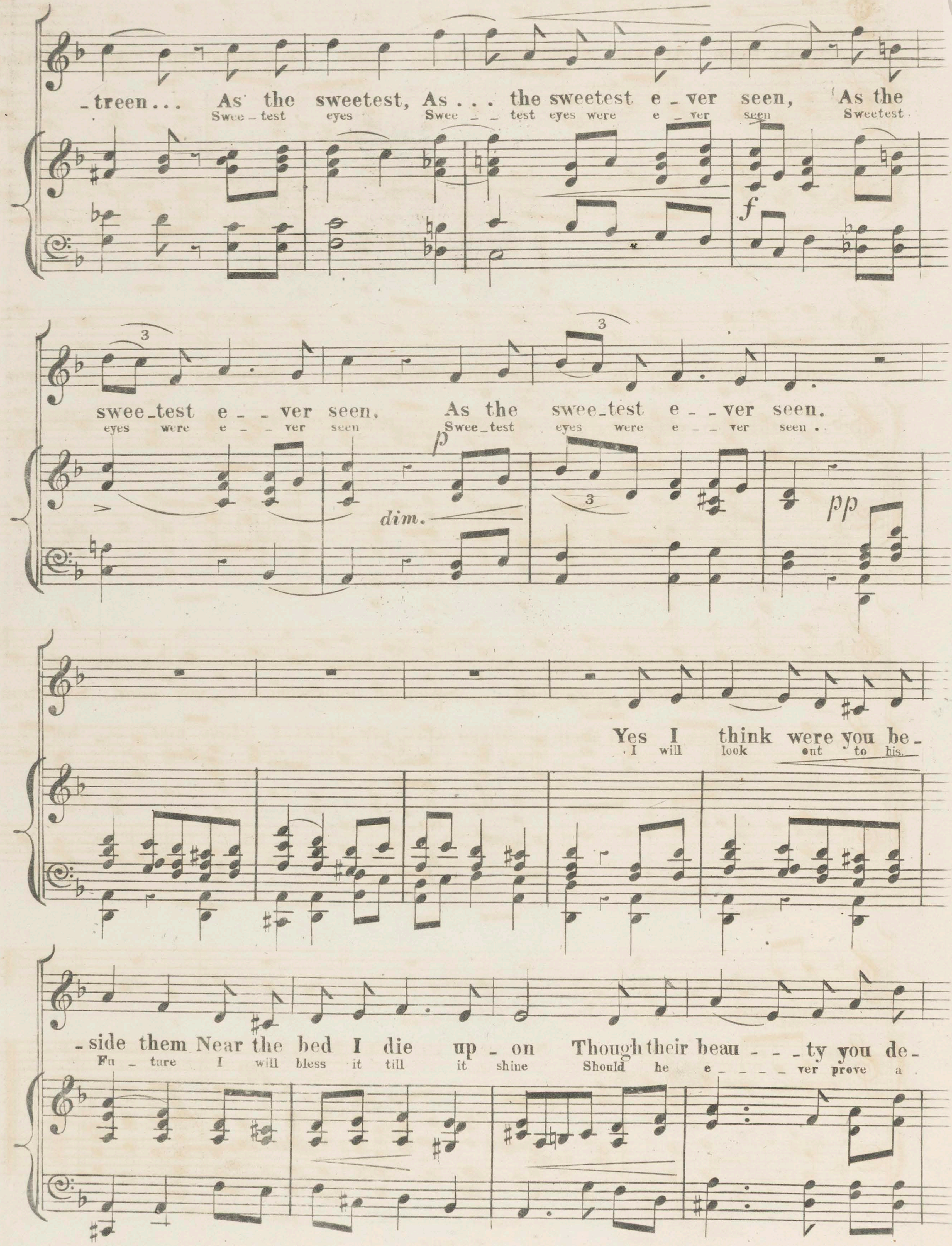
Words by ELIZ. B. BROWNING. Music by C. A MACIRONE. 1855.

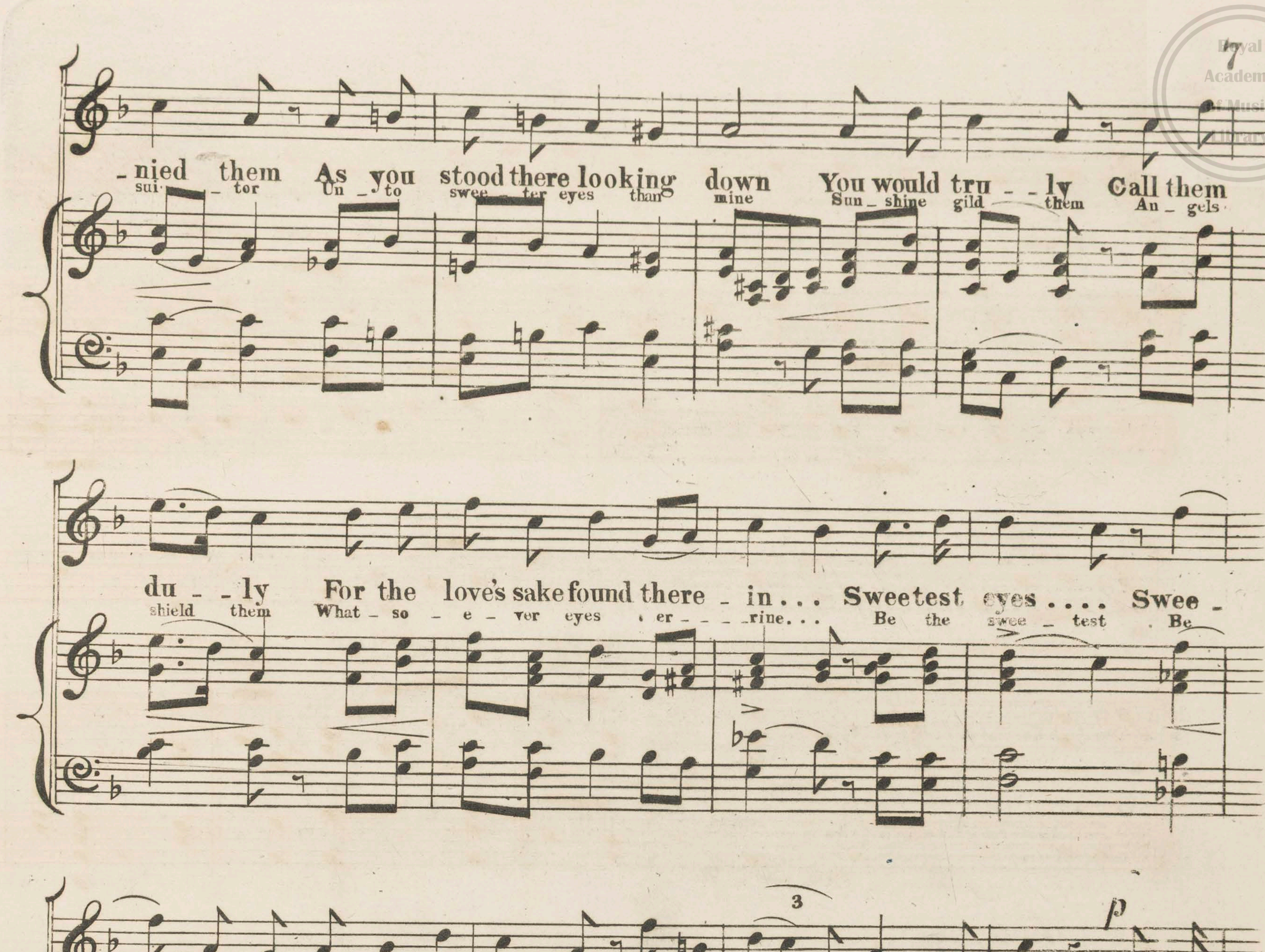

ALLEGRO NON TROPPO BEN MARCATO.
VOICE.
Tempo di Marcia.
PIANO.
pp
On the door... you will not en_ter I have gazed too long_a_
_dieu Hope with_draws her per_ad_ven_ture death is near me and not


you Come o Lo _ ver close and co _ ver those poor eyes you call'd yes _
cres - - cen - - do.
_treen . . . Sweetest eyes Swee _ _test eyes were e _ ver seen Sweetest
f
eyes were e _ _ver seen, Swee_test eyes were e _ ver seen.
3
p
dim.
pp
When I heard you sing that
But a _ _ las now un _ re _


bur_den In my ver_nal days and bow'rs O_ther prai_ _ses dis_re_
_mo _ ved Up to Heav'n they glis_ _ten fast You may cast a _ way Be._
_gar_ding I but hearken'd that of yours On_ly say_ing In heart
_lo _ _ ved In your Fu_ture all my Past Such old phra_ses May be.
play_ _ing Bles_sed eyes mine eyes have been If the swee_test If..
prai_ _ses For some fai_ _rer bo_som Queen Swee_test eyes Swee_
... the swee_test his have seen... If the sweetest his have seen If the
_ _test eyes were e _ ver seen Sweetest eyes were e _ _ ver seen Swee_test
3
p
f
p


3
sweetest his have seen.
eyes were e _ ver seen.
3
pp
pp
rall.
But all chan _ ges at this ves _ per Cold the sun shines down the
Eyes of mine what are ye do _ ing Faith _ less faith _ less prais'd a
door If you stood there would you whis _ per "Love I love you" as be _
_ miss If a tear be of your shew _ ing Dropt for a _ ny hope of
_ fore Death per _ va _ ding Now and sha _ ding Eyes you sang of, that yes _
his Death hath bold _ ness Be _ sides cold _ ness If un _ we _ ting tears de _
cres - - cen - - do


-treen... As the sweetest, As... the sweetest e-ver seen, As the
Swee-test eyes Swee-test eyes were e-ver seen Sweetest
f
3
swee-test e--ver seen. As the swee-test e--ver seen.
eyes were e--ver seen Swee-test eyes were e--ver seen.
p
dim.
3
pp
Yes I think were you be-
I will look out to his
-side them Near the bed I die up-on Though their beau---ty you de-
Fu-ture I will bless it till it shine Should he e----ver prove a


-nied them As you stood there looking down You would tru - ly Call them
sui - tor Un - to swee - ter eyes than mine Sun - shine gild them An - gels
du - - ly For the love's sake found there - in... Sweetest eyes.... Swee -
shield them What - so - e - ver eyes er - - - rine... Be the swee - test Be
- test eyes were e - ver seen,... Sweetest eyes were e - - ver seen, Sweetest
the swee - test his have seen,.... Be the swee - test his have seen, Be the
eyes were e - ver seen.
swee - test his - have seen.
3
p
f
pp
rall.

"Whither dead eyes may not be"
"sweetest eyes for him to see"

Do I say this in my weakness?
Ah! Sweet Jesu! Keep me true!
For an echo in my meekness
Mocks me — clinging fast to you;
Saints! discover
To my Lover,
[illegible]

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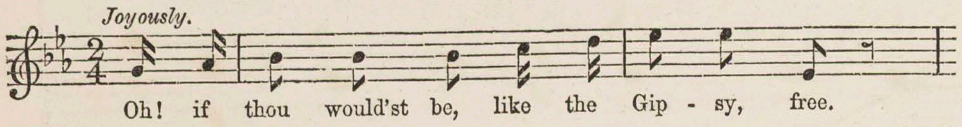
s. d.

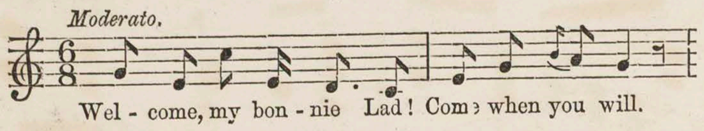
THE GIPSY 2 0

Written by Miss Emily Ham. Composed by J. F. Duggan.


Joyously.
Oh! if thou would'st be, like the Gip - sy, free.

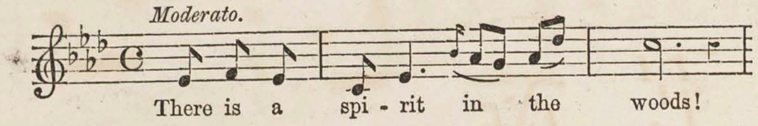
WELCOME, MY BONNIE LAD................................ 2 0

Written and composed by Geo. Linley.


Moderato.
Wel - come, my bon - nie Lad! Come when you will.

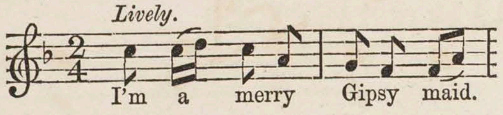
THERE IS A SPIRIT IN THE WOODS 2 0

Written by Mark Lemon. Composed by Frank Romer.


Moderato.
There is a spi - rit in the woods!

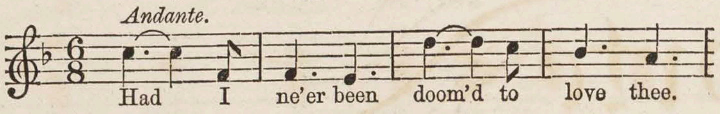
LITTLE GIPSY JANE...................................... 2 0

Written by Ed. Fitzball. Composed by Chas. W. Glover.


Lively.
I'm a merry Gipsy maid.

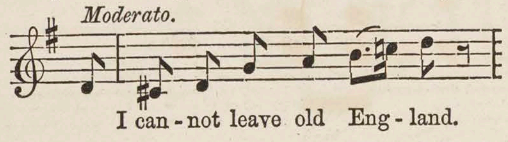
I CAN BUT WEEP... 2 0

Written by Geo. Linley. Composed by J. F. Duggan.


Andante.
Had I ne'er been doom'd to love thee.

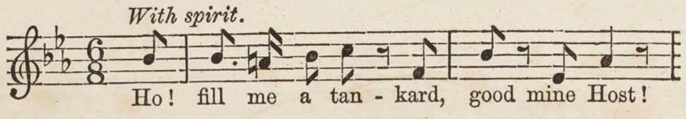
I CANNOT LEAVE OLD ENGLAND............................. 2 0

Written by J. E. Carpenter. Composed by E. L. Hime.


Moderato.
I can - not leave old Eng - land.

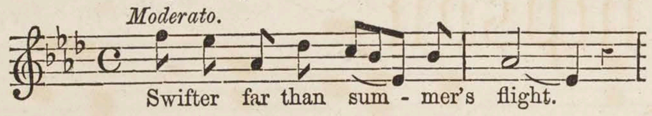
HO! FILL ME A TANKARD........(Cavalier's Song)......... 2 0

Written by W. H. Bellamy. Composed by J. L. Hatton.


With spirit.
Ho! fill me a tan - kard, good mine Host!

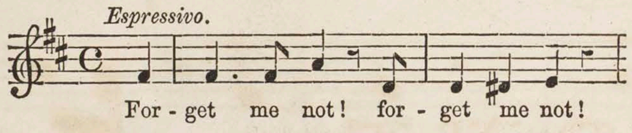
SWIFTER FAR THAN SUMMER'S FLIGHT....................... 2 0

Written by Shelly. Composed by George Linley.


Moderato.
Swifter far than sum - mer's flight.

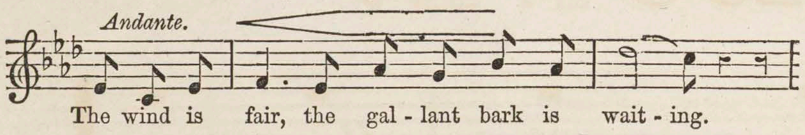
FORGET ME NOT.. 2 0

Written and composed by Minima.


Espressivo.
For - get me not! for - get me not!

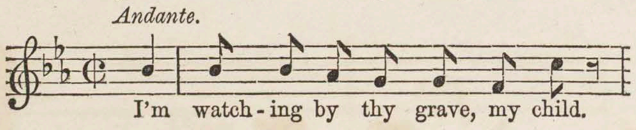
THE DREAM IS O'ER...................................... 2 0

Composed by Frank Romer.


Andante.
The wind is fair, the gal - lant bark is wait - ing.

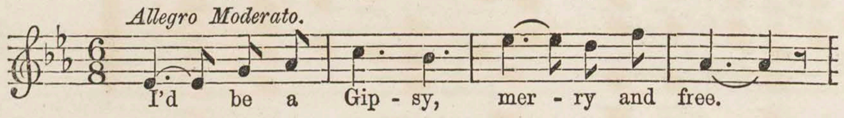
THE SLAVE-MOTHER'S LAMENT............................... 2 0

Written by Mrs. O'Conner. Composed by J. T. Trekell.


Andante.
I'm watch - ing by thy grave, my child.

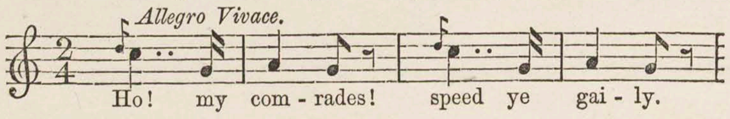
I'D BE A GIPSY... 2 0

Written by J. E. Carpenter. Composed by J. Perring.


Allegro Moderato.
I'd be a Gip - sy, mer - ry and free.

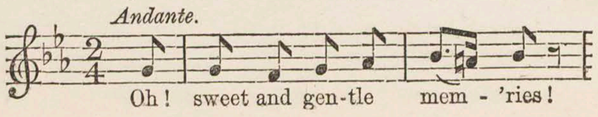
THE BASQUE MULETEER.................................... 2 0

Written by Geo. Linley. Composed by Luigi Morini.


Allegro Vivace.
Ho! my com - rades! speed ye gai - ly.

SWEET AND GENTLE MEM'RIES.............................. 2 0

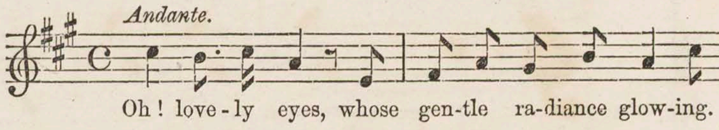
Written by Wm. Jones. Composed by Ed. Perry.


Andante.
Oh! sweet and gen-tle mem - 'ries!

s. d.

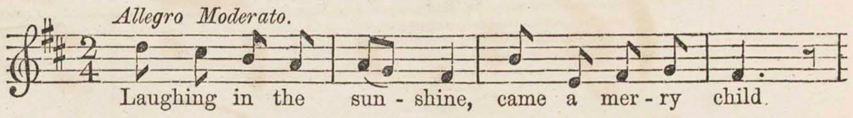
OH! LOVELY EYES.. 2 0

Written and composed by Samuel Lover.


Andante.
Oh! love - ly eyes, whose gen-tle ra-diance glow-ing.

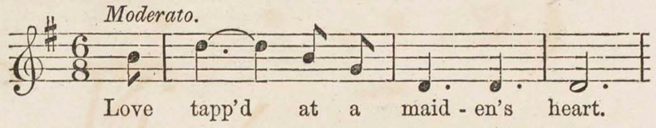
YOUTH'S FIRST LESSON................................... 2 0

Written by E. L. Blanchard. Composed by Lovell Phillips.


Allegro Moderato.
Laughing in the sun - shine, came a mer - ry child

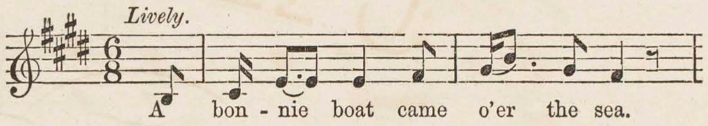
LOVE LAUGHS AT LOCKSMITHS.............................. 2 6

Written by Miss Emily Ham. Composed by J. F. Duggan.


Moderato.
Love tapp'd at a maid - en's heart.

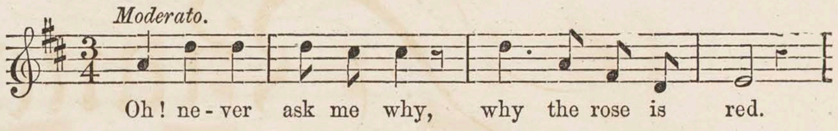
CHARLIE YET (sung by Miss Dolby)....................... 2 6

Arranged by Charlotte H. Dolby.


Lively.
A bon - nie boat came o'er the sea.

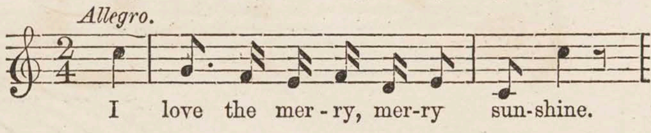
OH! NEVER ASK ME WHY?.................................. 2 0

Written and composed by Samuel Lover.


Moderato.
Oh! ne - ver ask me why, why the rose is red.

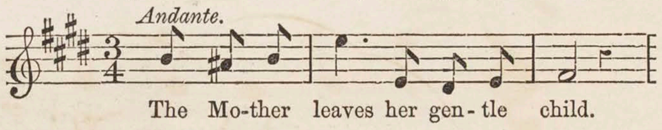
I LOVE THE MERRY SUNSHINE.............................. 2 0

Writtten by J. W. Lake. Composed by Stephen Glover.


Allegro.
I love the mer - ry, mer-ry sun-shine.

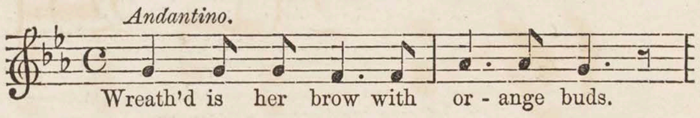
THE MOTHER... 2 0

Written by J. H. Jewell. Composed by W. T. Wrighton.


Andante.
The Mo-ther leaves her gen - tle child.

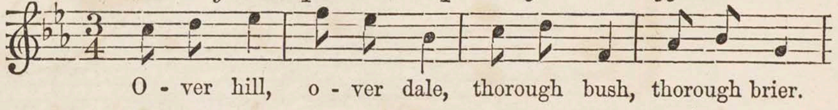
WHY LOOKS THE BRIDE SO PALE?........................... 2 0

Written by Miss Emily Ham. Composed by J. F. Duggan.


Andantino.
Wreath'd is her brow with or - ange buds.

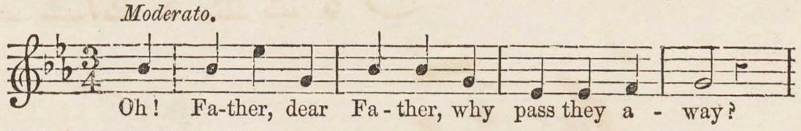
OVER HILL, OVER DALE................................... 2 0

Words by Shakspeare. Composed by J. F. Duggan.


O - ver hill, o - ver dale, thorough bush, thorough brier.

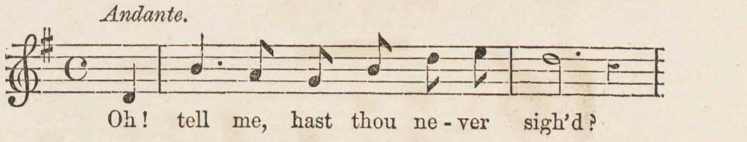
THE CHILD AND THE DEWDROPS............................. 2 0

Written by J. E. Carpenter. Composed by I. L. Hopkins.


Moderato.
Oh! Fa-ther, dear Fa - ther, why pass they a - way?

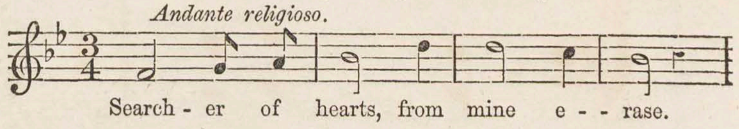
THE ONE SWEET FACE..................................... 2 0

. ritten by Stuart Farquharson. Composed by Stephen Glover.


Andante.
Oh! tell me, hast thou ne - ver sigh'd?

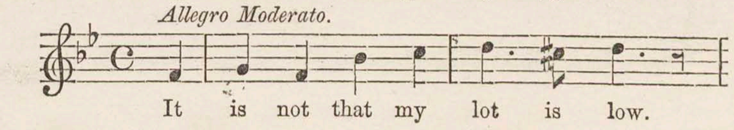
THY WILL BE DONE....................................... 2 0

Written and composed by W. T. Wrighton.


Andante religioso.
Search - er of hearts, from mine e - - rase.

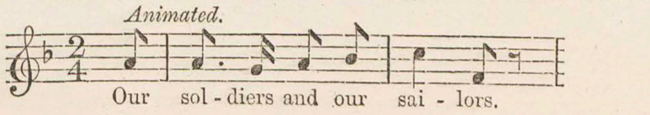
I WEEP THAT I AM ALL ALONE............................. 2 0

Written by Kirk White. Composed by Adolphe Schimon.


Allegro Moderato.
It is not that my lot is low.

OUR SOLDIERS AND OUR SAILORS........................... 2 0

Written by W. H. Bellamy. Composed by Chas. W. Glover.


Animated.
Our sol - diers and our sai - lors.

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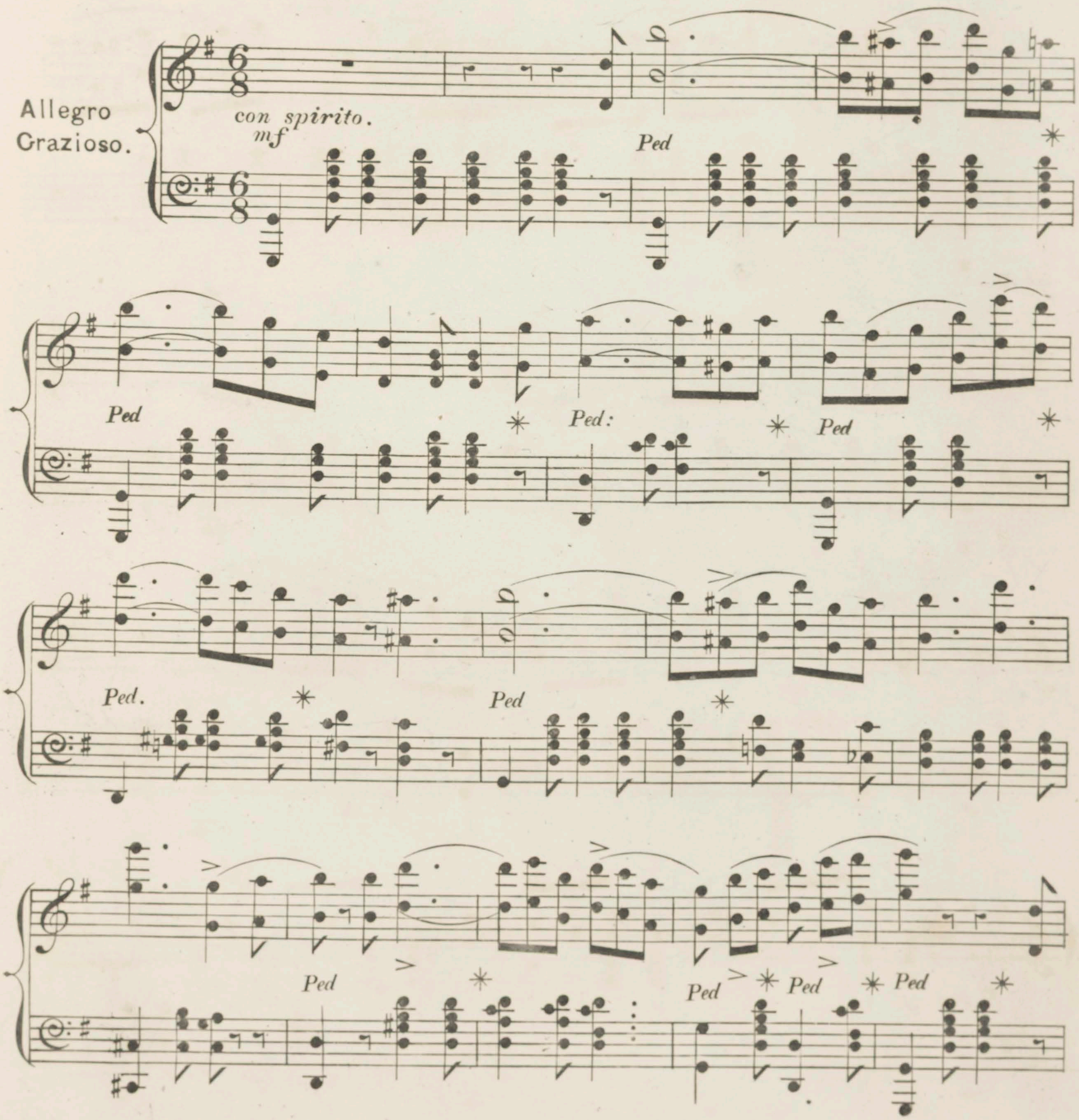
Allegro Grazioso.
con spirito.
mf
Ped
Ped:
Ped.
Ped

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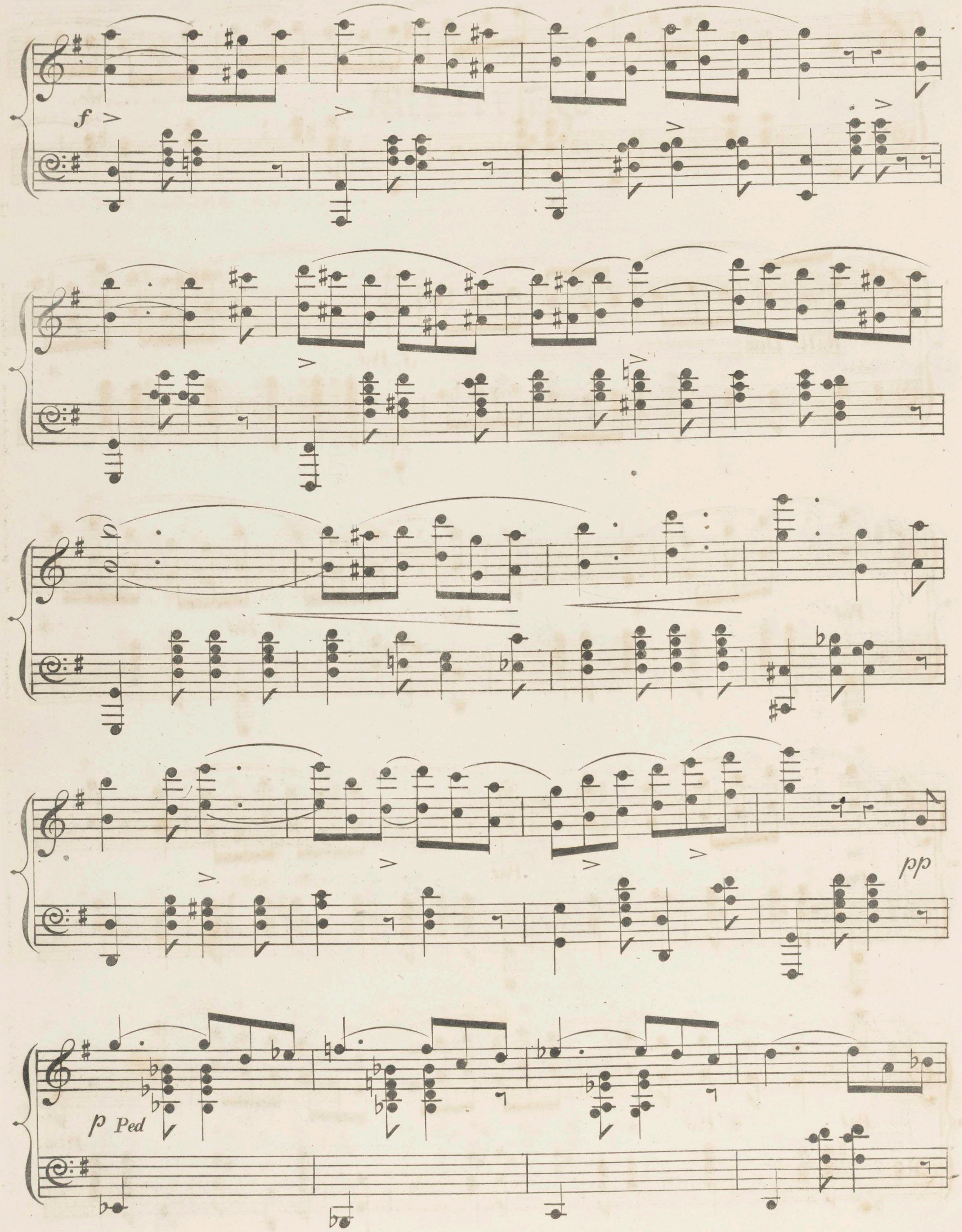
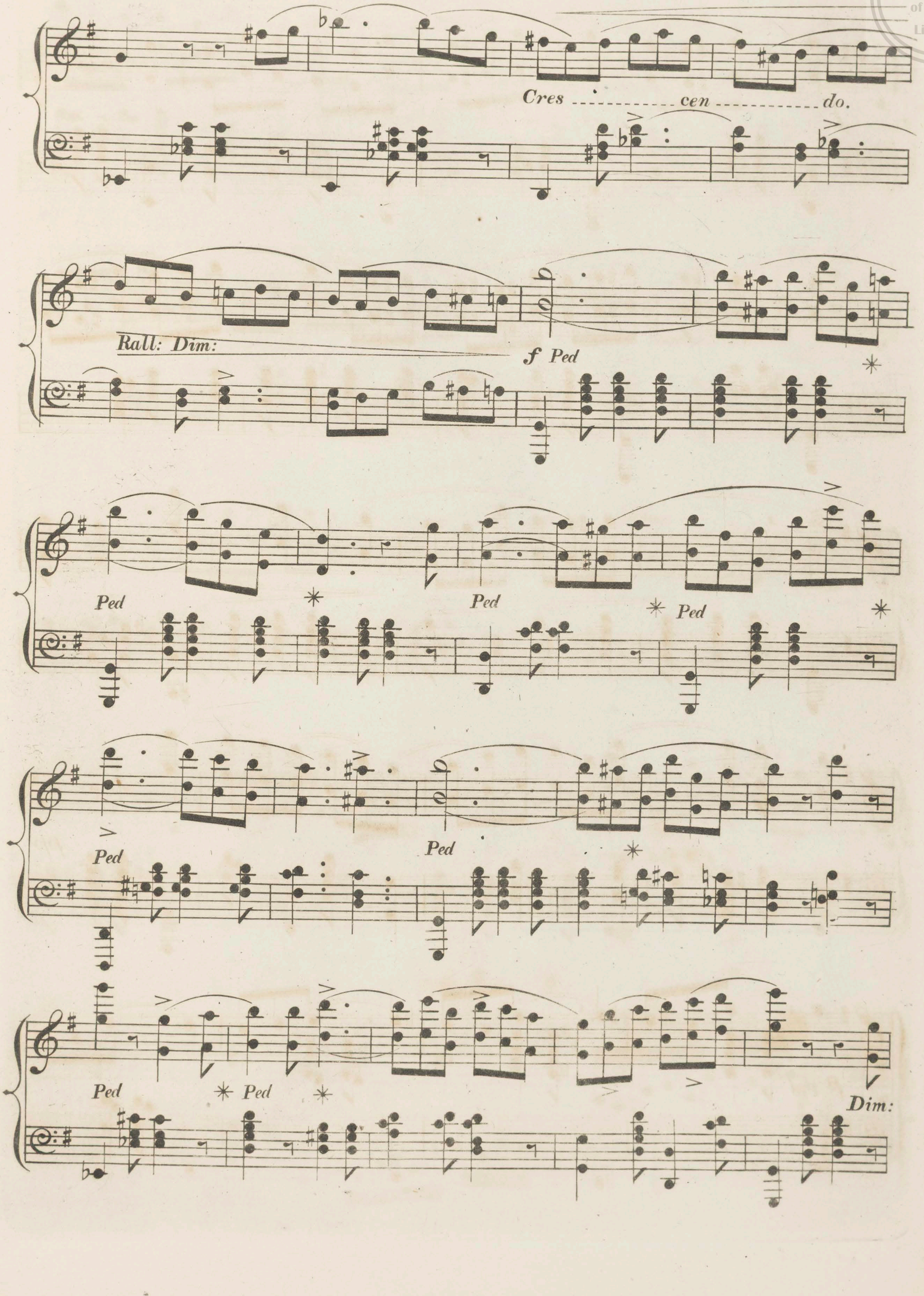

f
pp
p Ped


Cres cen do.
Rall: Dim:
f Ped
Ped
Ped
Ped
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Ped
Ped
Ped
Dim:

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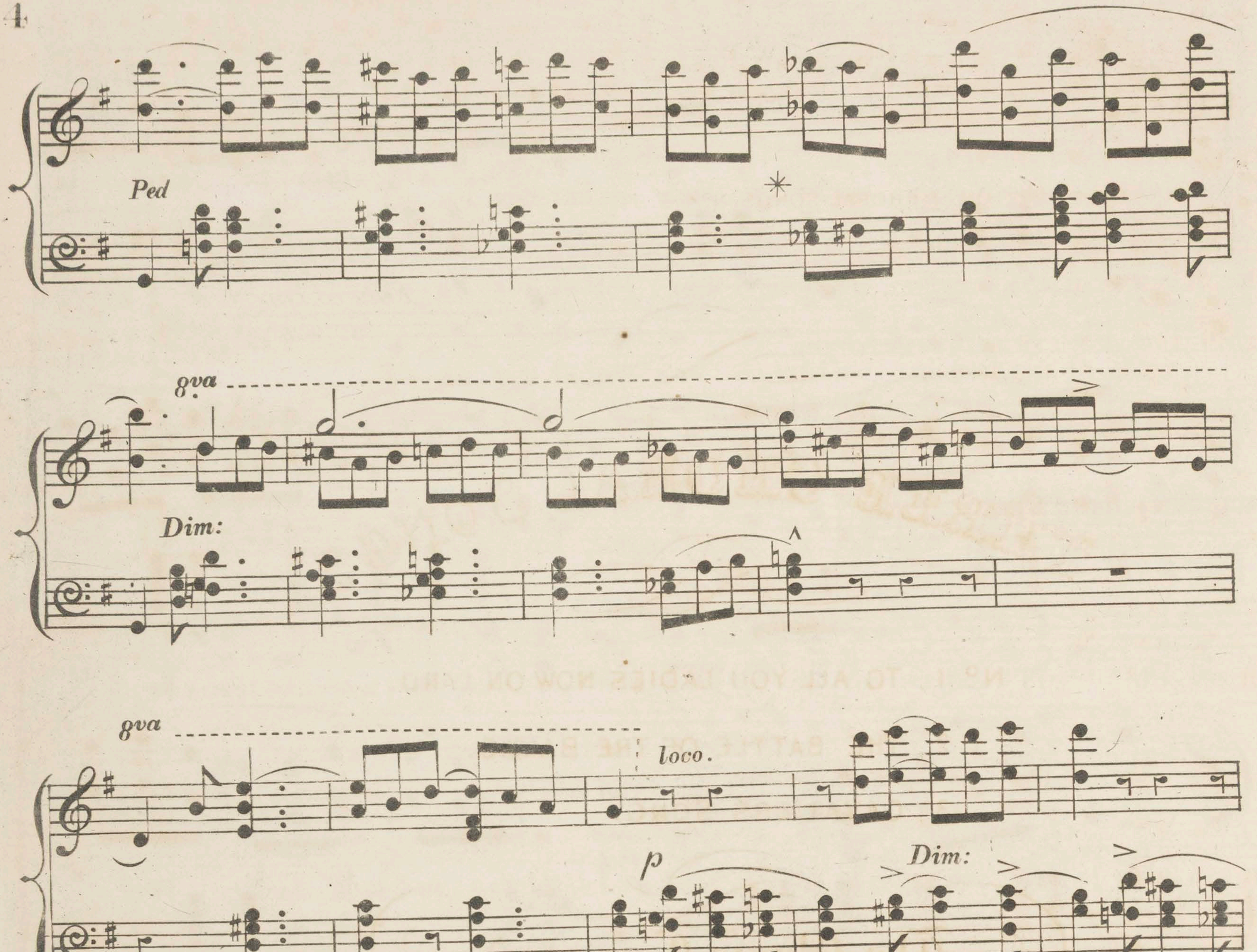
Ped
*
8va
Dim:
8va
loco.
p
Dim:
tr
8va
pp Ped: sino al fine.
8va
loco.

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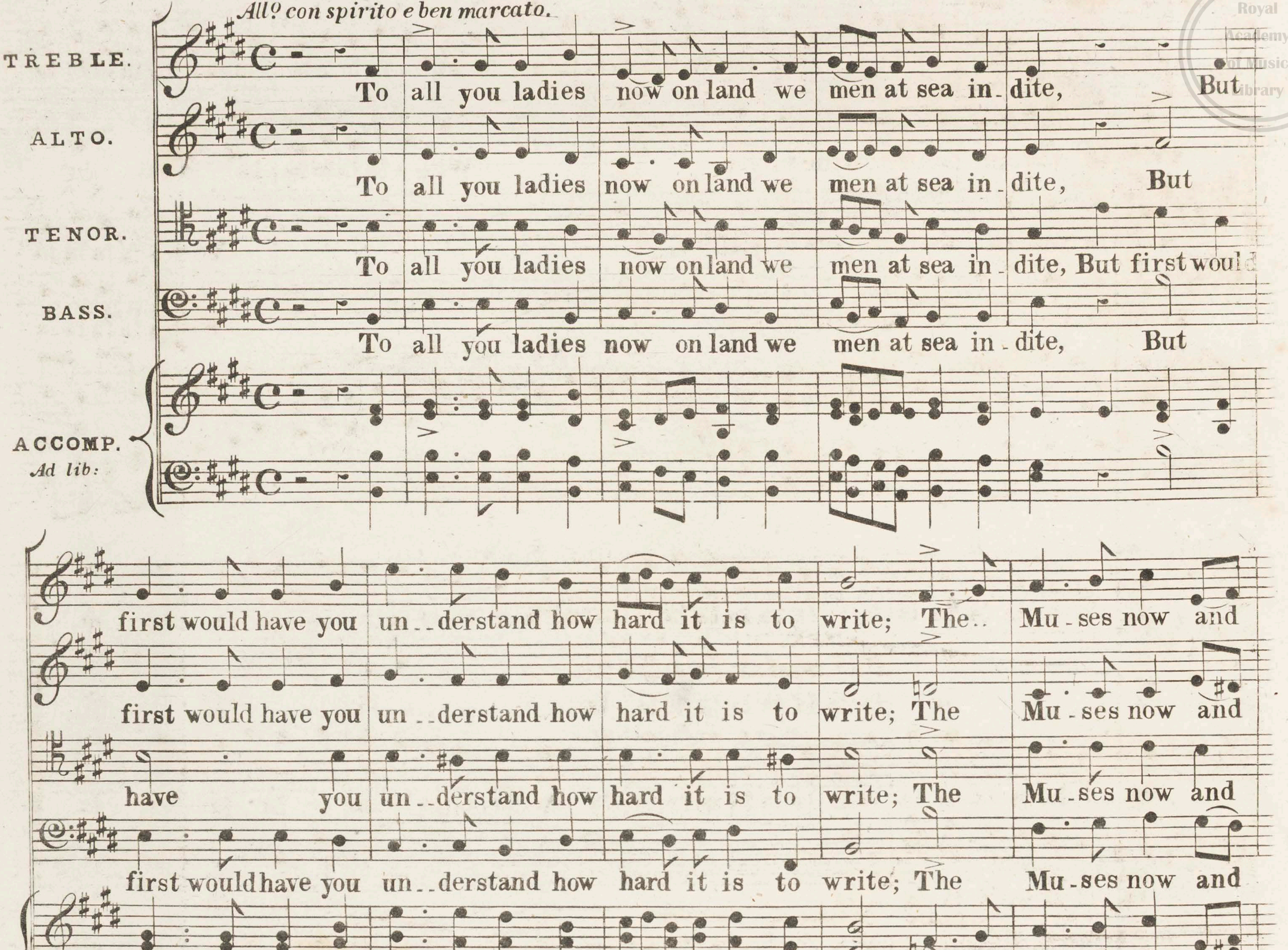
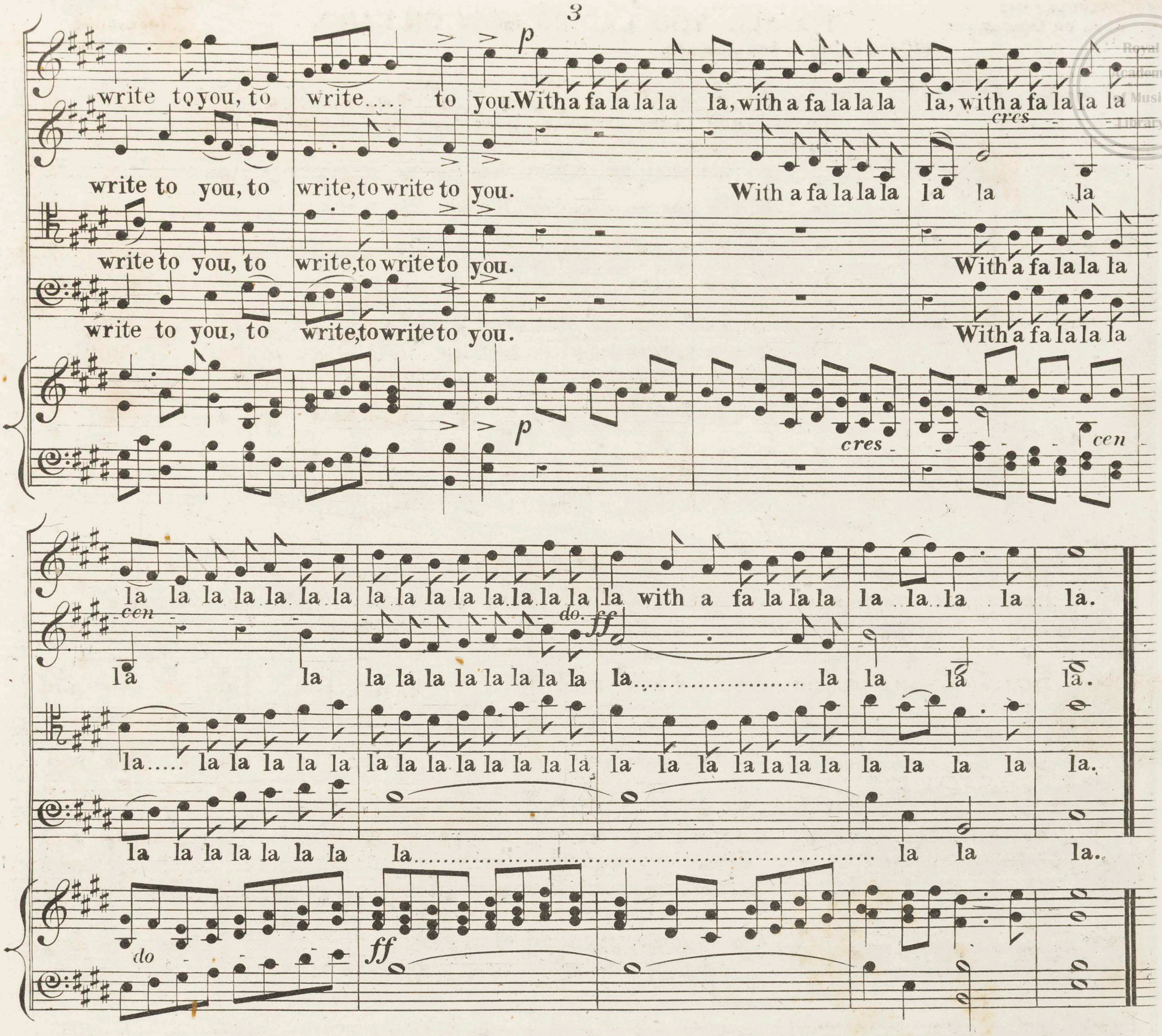

All? con spirito e ben marcato.
TREBLE.
ALTO.
TENOR.
BASS.
ACCOMP.
Ad lib:
To all you ladies now on land we men at sea in-dite, But
To all you ladies now on land we men at sea in-dite, But
To all you ladies now on land we men at sea in-dite, But first would
To all you ladies now on land we men at sea in-dite, But
first would have you un-derstand how hard it is to write; The Mu-ses now and
first would have you un-derstand how hard it is to write; The Mu-ses now and
have you un-derstand how hard it is to write; The Mu-ses now and
first would have you un-derstand how hard it is to write; The Mu-ses now and
Nep-tune too, we must implore to write, to you...., we must implore to
Nep-tune too, we must implore to write, to you, we must implore to
Nep-tune too, we must implore to write, to you, we must implore to
Nep-tune too, we must implore to write, to you, we must implore to


write to you, to write..... to you. With a fa la la la la, with a fa la la la la, with a fa la la la la
write to you, to write, to write to you. With a fa la la la la la la
write to you, to write, to write to you. With a fa la la la
write to you, to write, to write to you. With a fa la la la
p
cres
cen
do.
ff
la la la la la la la la la la la la la la la la with a fa la la la la la la la la.
la la la la la la la la la la la..................... la la la la.
la..... la la la la la la la la la la la la la la la la la la la la la la la la la.
la la la la la la la la............................ la la la.

2
In justice you can ne'er refuse,
To think of our distress;
When we for hopes of honor lose,
Our certain happiness:
All these designs are but to prove,
Ourselves more worthy of your love.
With a fa la la la la.

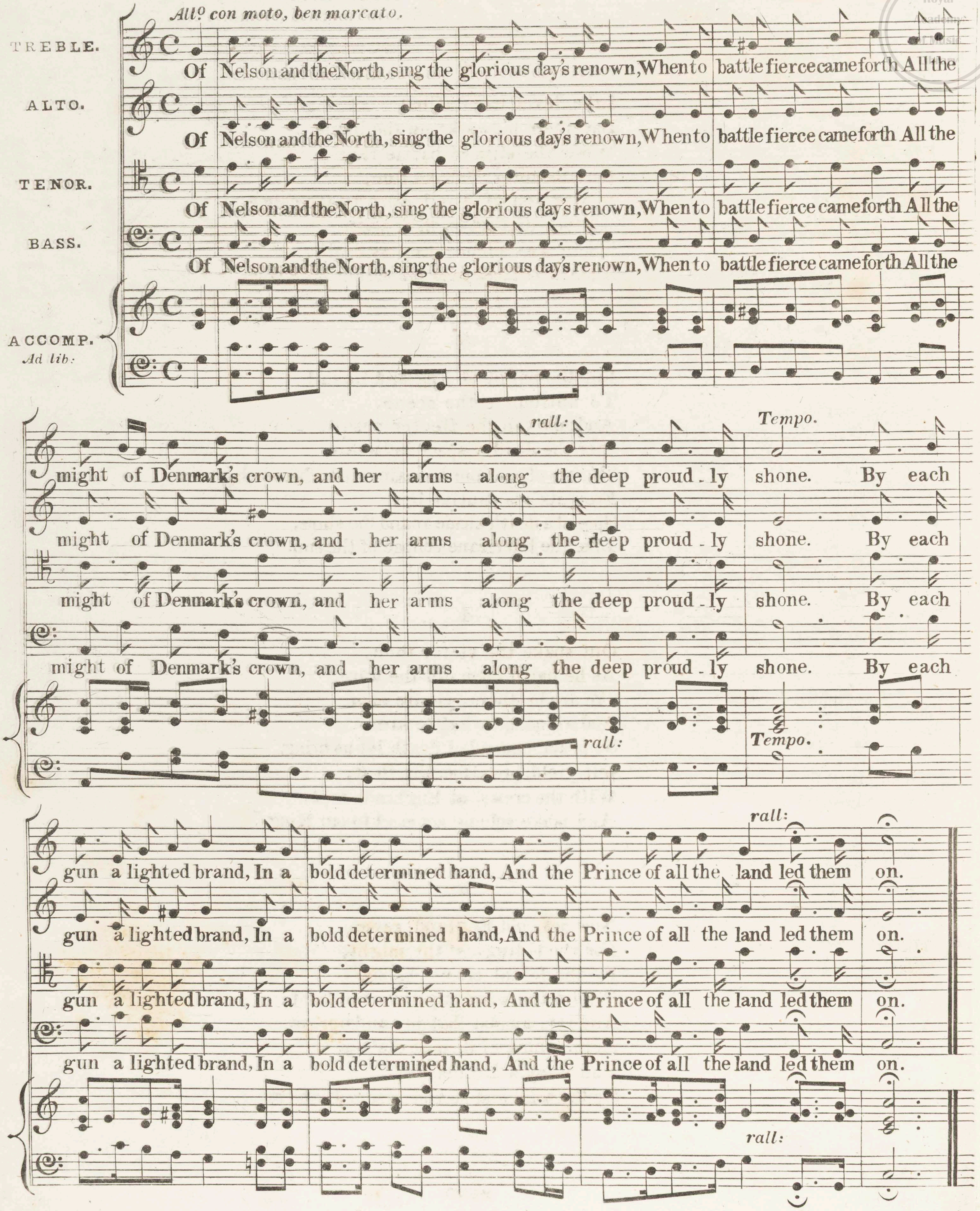
3
Then if we write not by each post,
Think not we are unkind;
Nor yet conclude our ships are lost,
By Dutchmen, or by wind:
Our tears we'll send a speedier way;
The tide shall bring them twice a day.
With a fa la la la la.

4
And now we've told you all our loves,
And likewise all our fears;
In hopes this declaration moves,
Some pity for our tears:
Let's hear of no inconstancy,
We have too much of that at sea.
With a fa la la la la.

WORDS BY CAMPBELL.

THE BATTLE OF THE BALTIC.

C. A. MACIRONE.


Allº con moto, ben marcato.
TREBLE.
ALTO.
TENOR.
BASS.
ACCOMP.
Ad lib:
Of Nelson and the North, sing the glorious day's renown, When to battle fierce came forth All the
might of Denmark's crown, and her arms along the deep proud-ly shone. By each
rall:
Tempo.
gun a lighted brand, In a bold determined hand, And the Prince of all the land led them on.
rall:

2

Like leviathans afloat
Lay their bulwarks on the brine,
While the sign of battle flew
On the lofty British line,
It was ten of April morn by the chime;
As they drifted on their path
There was silence deep as death,
And the boldest held his breath for a time.

3

But the might of England flush'd
To anticipate the scene,
And her van the fleeter rush'd
O'er the deadly space between.
"Hearts of oak!" our Captain cried, when each gun
From its adamantine lips
Spread a death shade round the ships,
Like the hurricane eclipse of the sun.

4

Out spake the victor then,
As he hail'd them o'er the wave,
"Ye are brothers, ye are men,
And we conquer but to save;
So peace instead of death let us bring.
But yield, proud foe, thy fleet,
With the crews, at England's feet,
And make submission meet to our King."

5

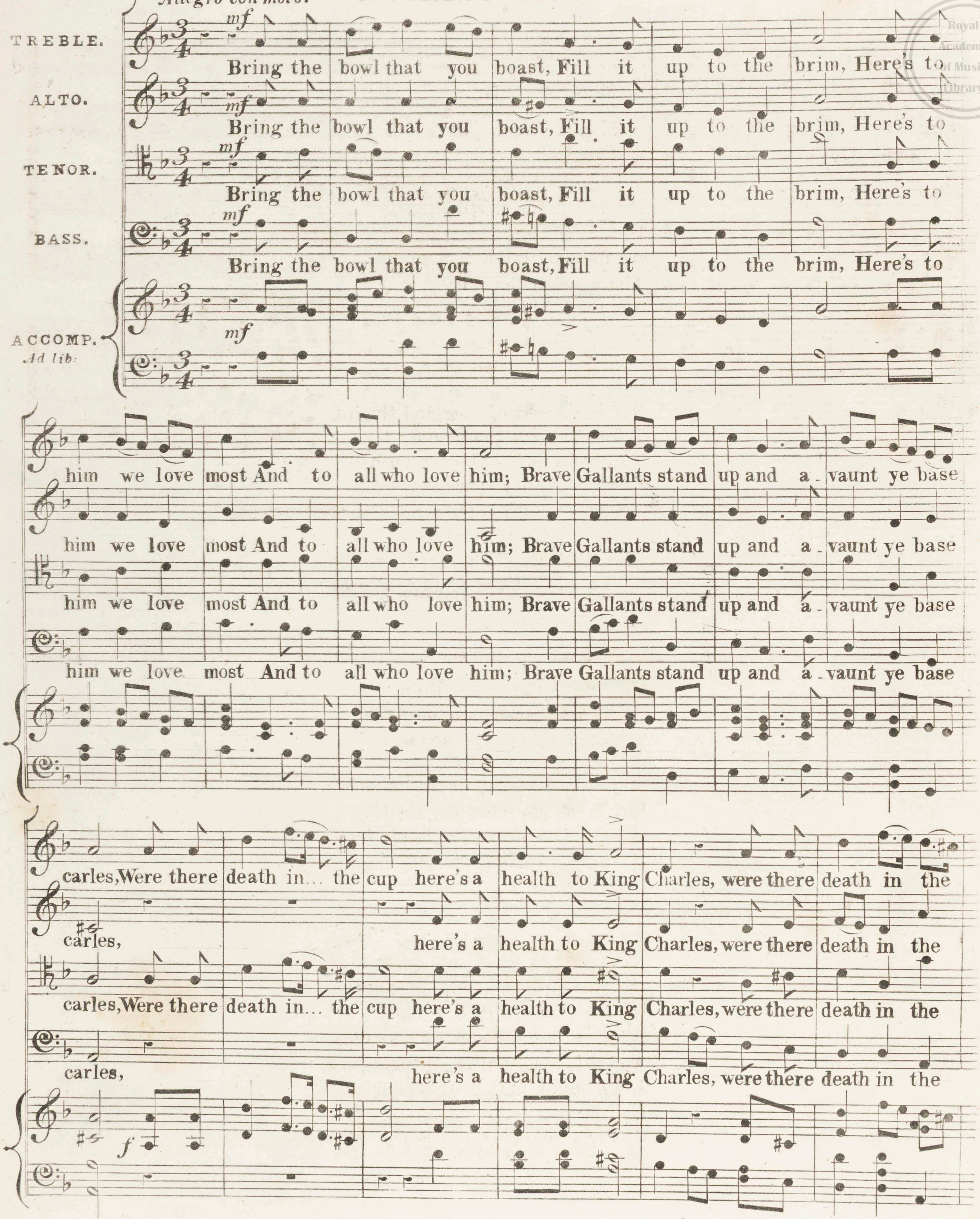
Now joy, old England, raise,
For the tidings of thy might,
By the festal cities' blaze,
Whilst the wine cup shines in light;
And yet, amidst that joy and uproar,
Let us think of them that sleep
Full many a fathom deep,
By thy wild and stormy steep, Elsinore!

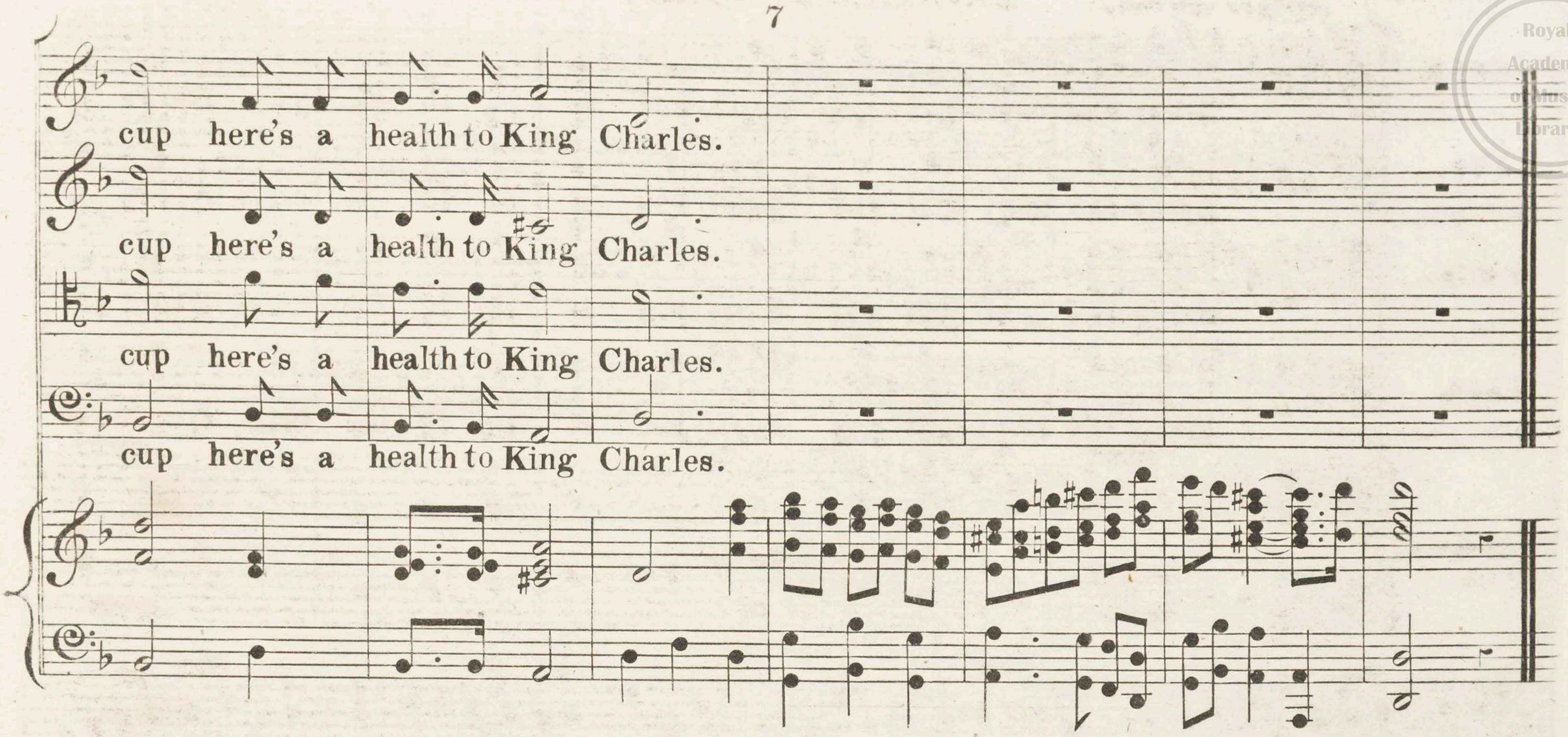
WORDS BY
SIR WALTER SCOTT.

CAVALIER'S SONG.

C. A. MACIRONE.

Allegro con moto.


TREBLE.
ALTO.
TENOR.
BASS.
ACCOMP. Ad lib:
mf
Bring the bowl that you boast, Fill it up to the brim, Here's to him we love most And to all who love him; Brave Gallants stand up and a_vaunt ye base carles, Were there death in... the cup here's a health to King Charles, were there death in the
Bring the bowl that you boast, Fill it up to the brim, Here's to him we love most And to all who love him; Brave Gallants stand up and a_vaunt ye base carles, here's a health to King Charles, were there death in the
Bring the bowl that you boast, Fill it up to the brim, Here's to him we love most And to all who love him; Brave Gallants stand up and a_vaunt ye base carles, Were there death in... the cup here's a health to King Charles, were there death in the
Bring the bowl that you boast, Fill it up to the brim, Here's to him we love most And to all who love him; Brave Gallants stand up and a_vaunt ye base carles, here's a health to King Charles, were there death in the
f


cup here's a health to King Charles.
cup here's a health to King Charles.
cup here's a health to King Charles.
cup here's a health to King Charles.

2

Though he wanders through dangers
Unaided, unknown,
Dependant on strangers,
Estranged from his own;
Though 'tis under our breaths,
Amidst dangers and perils, _
Here's to honour and faith,
And a health to King Charles.

3

Let such honours abound
As the times can afford,
The knee on the ground,
And the hand on the sword;
But the time yet shall come,
When 'midst lords, dukes, and earls,
The loud trumpet shall sound
Here's a health to King Charles.

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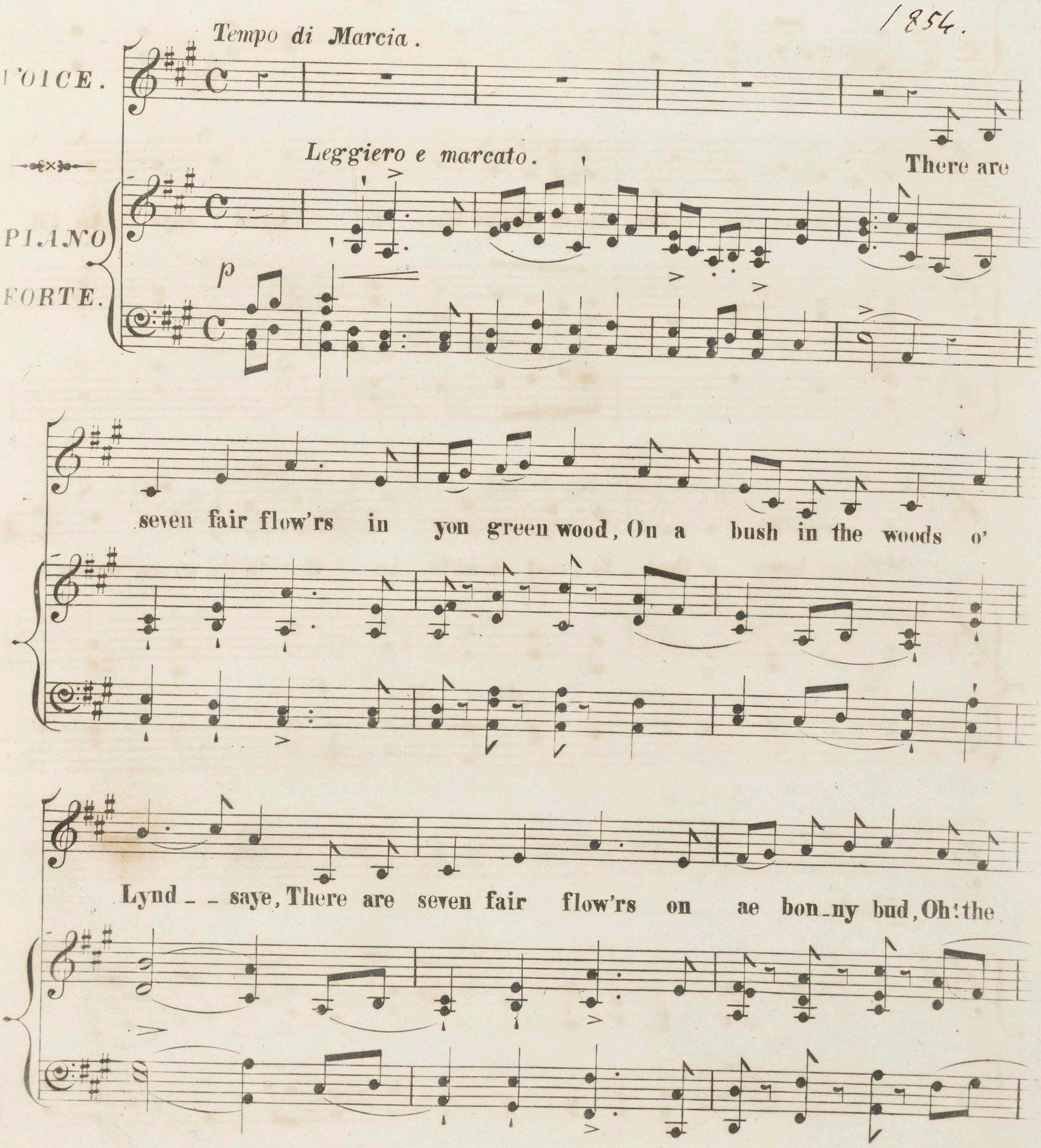
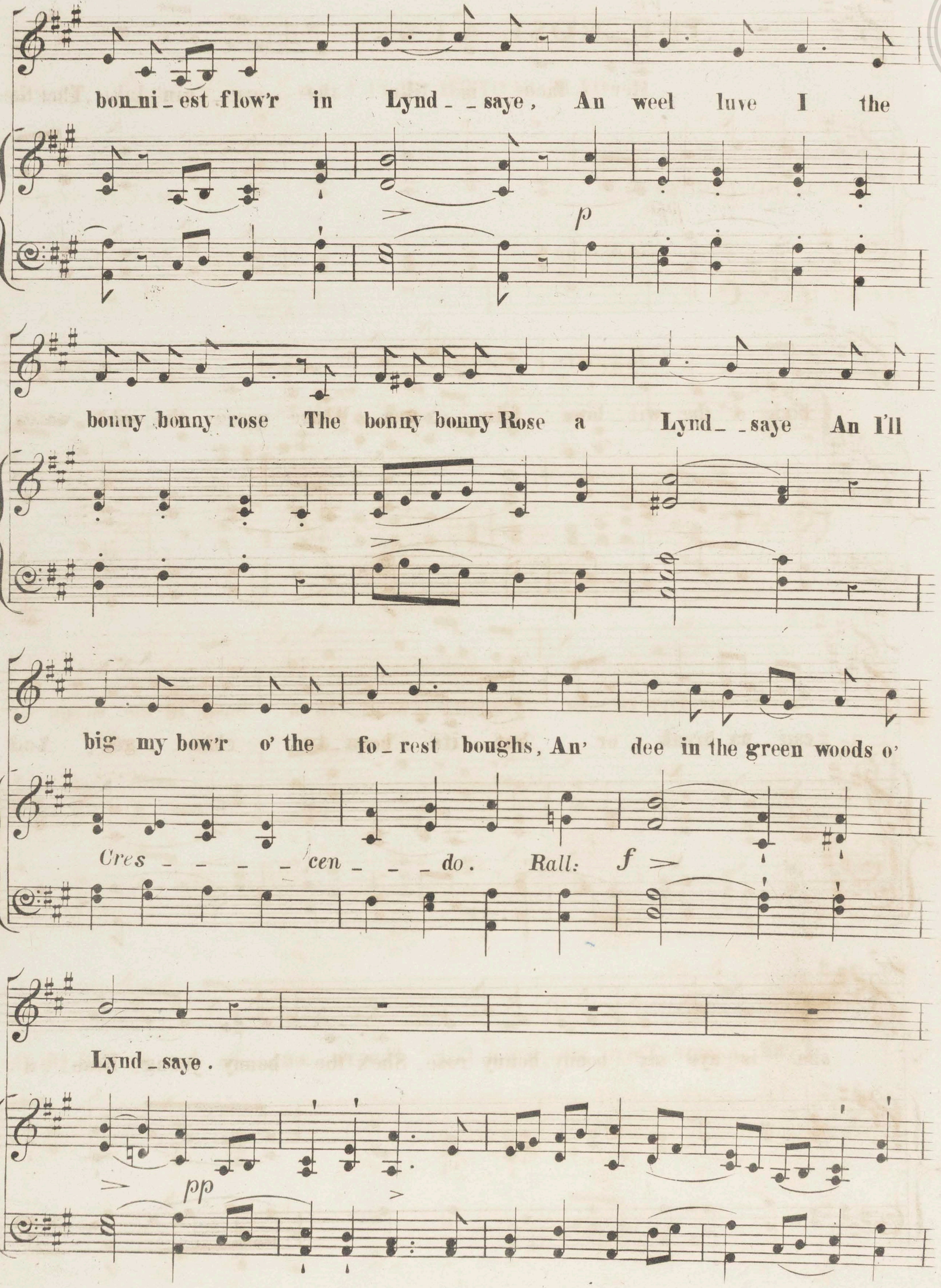
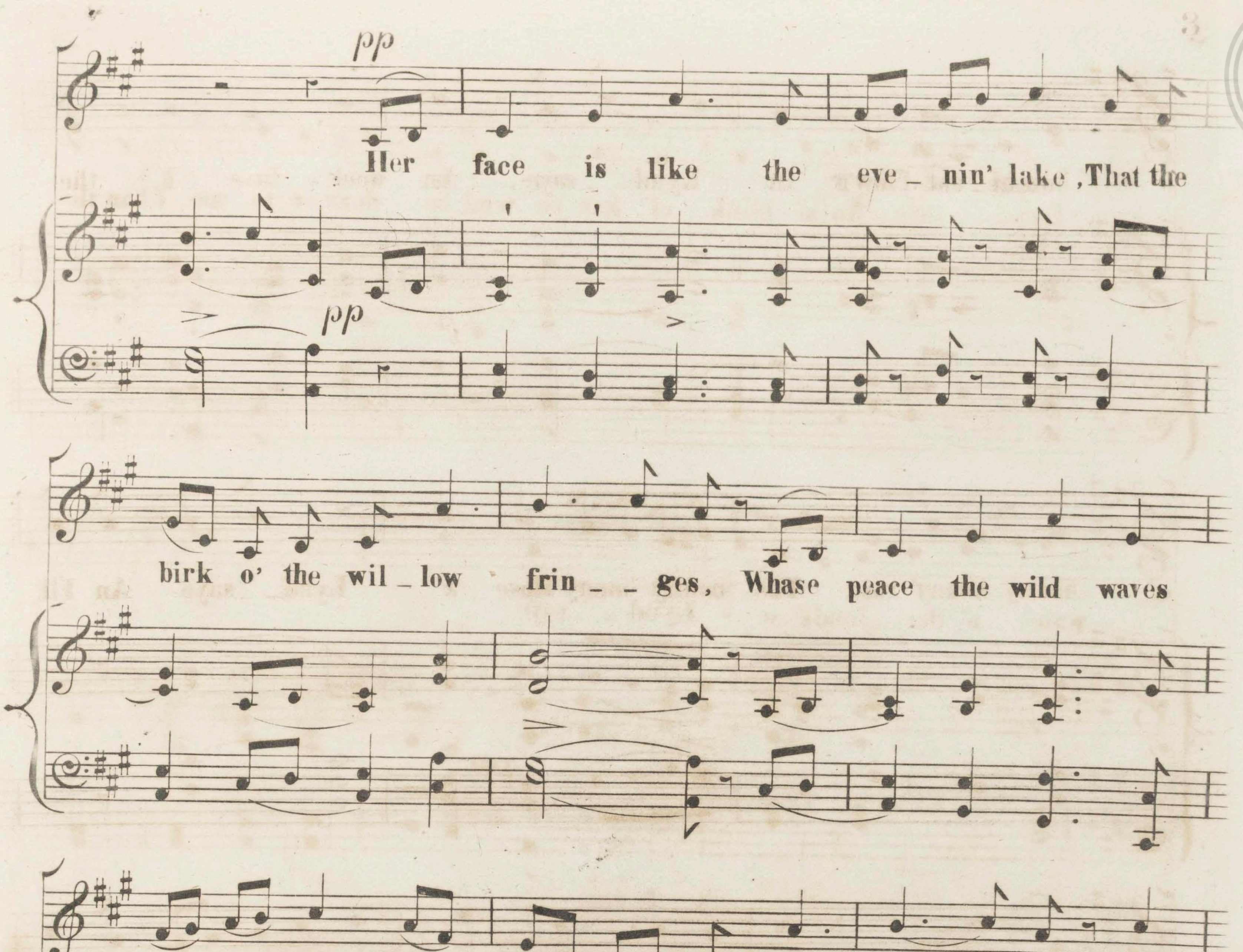
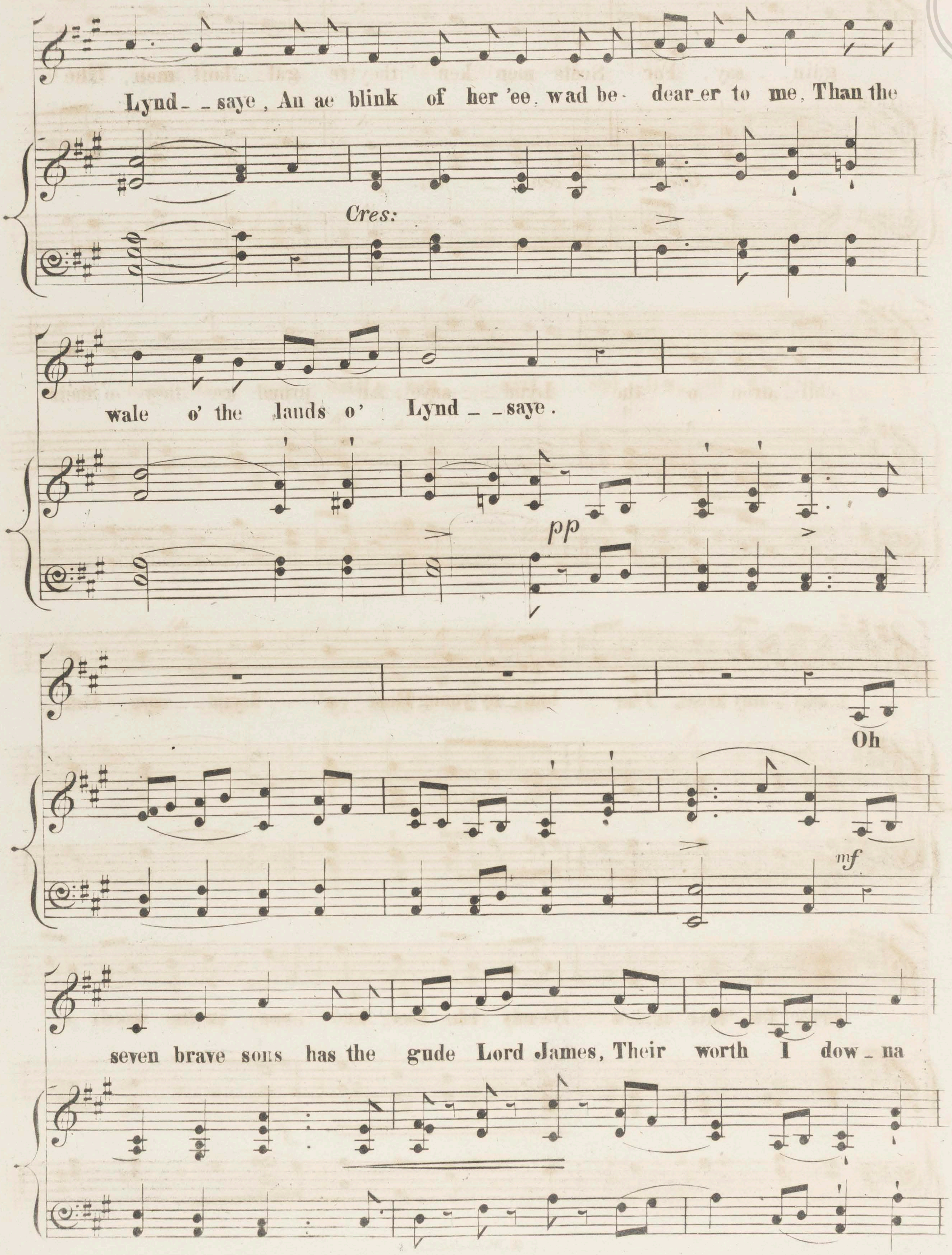
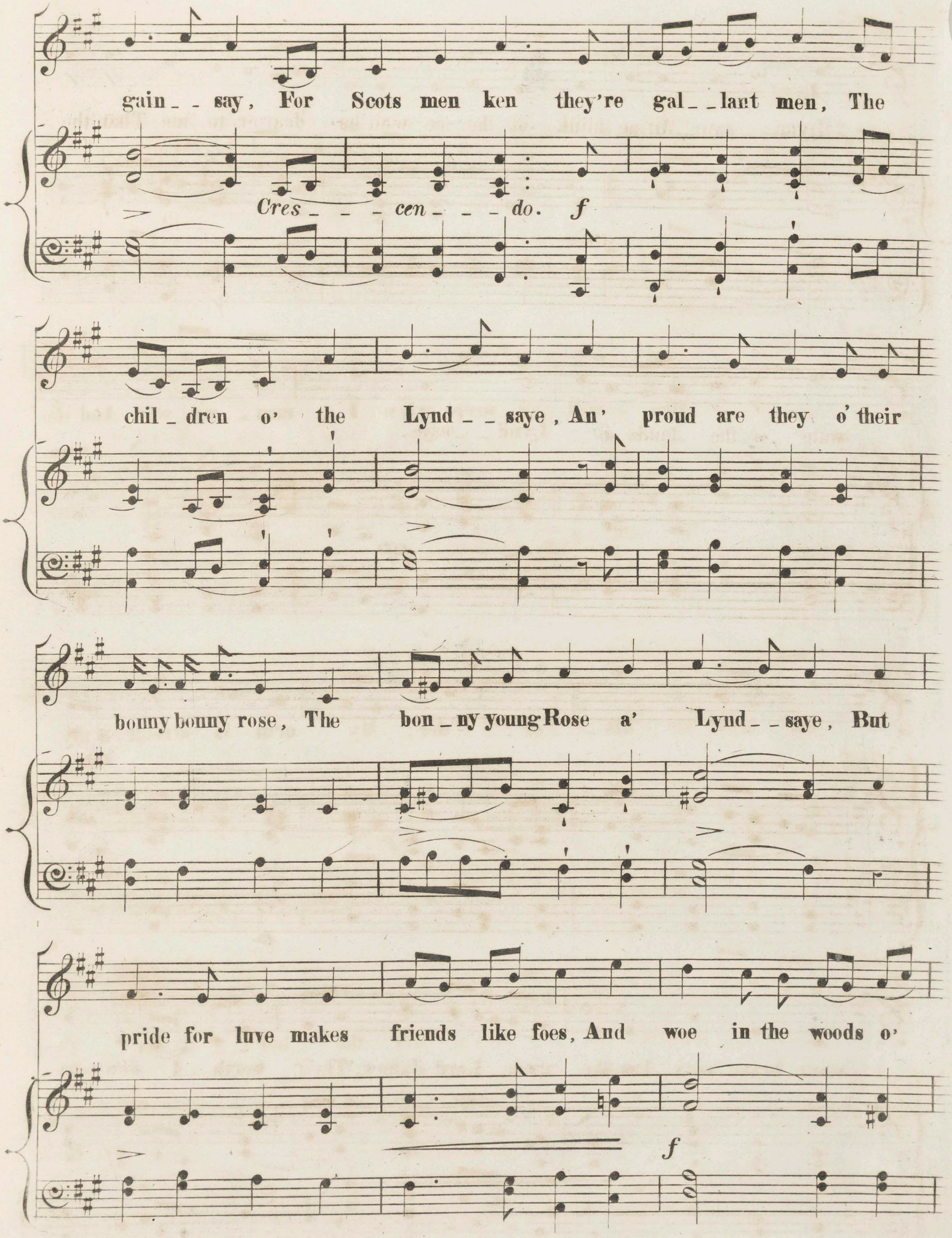
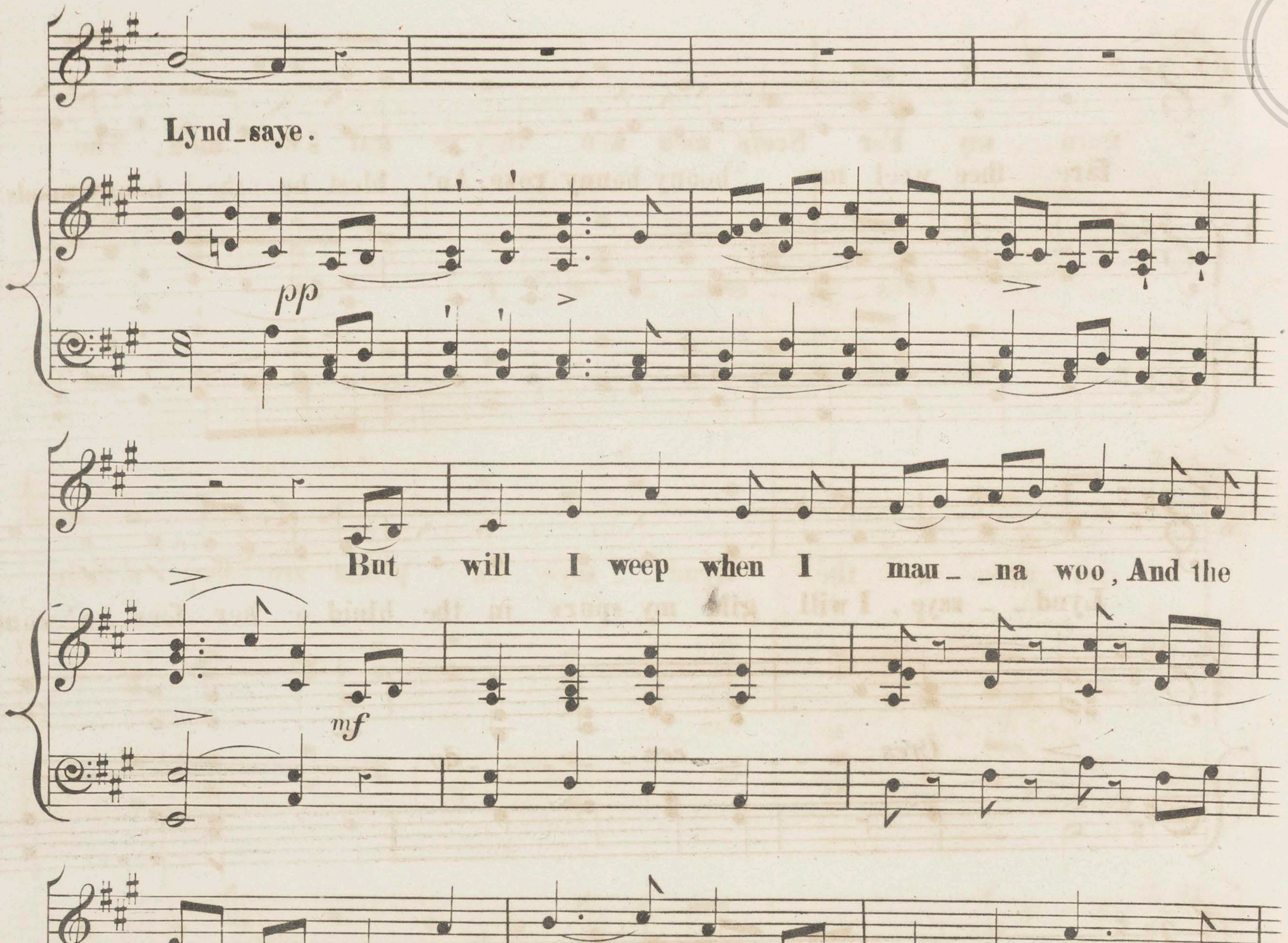

Tempo di Marcia.
VOICE.
Leggiero e marcato.
PIANO FORTE.
p
There are seven fair flow'rs in yon green wood, On a bush in the woods o' Lynd - - saye, There are seven fair flow'rs on ae bon-ny bud, Oh! the

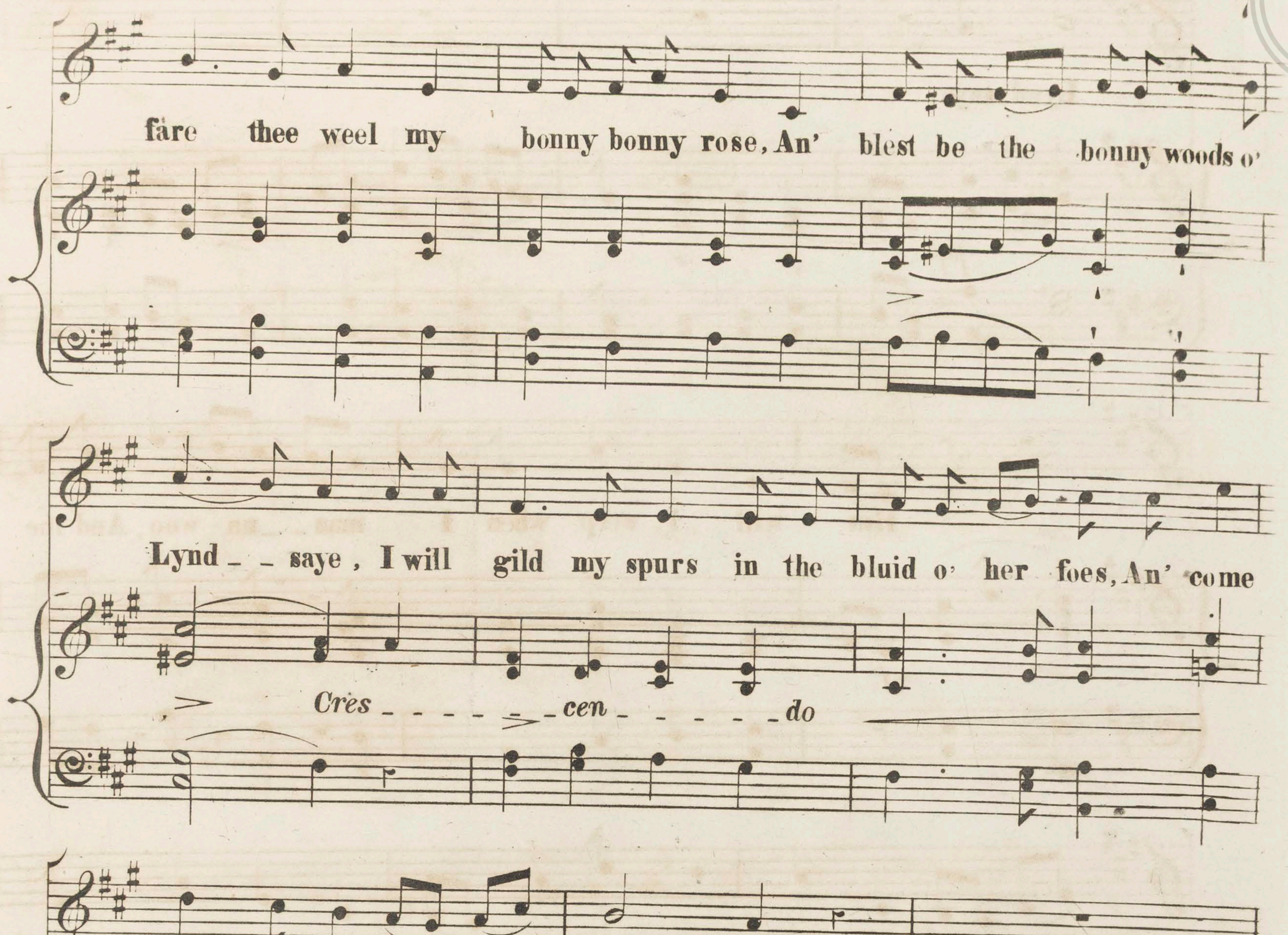

bon_ni_est flow'r in Lynd_ _saye, An weel luve I the
p
bonny bonny rose The bonny bonny Rose a Lynd_ _saye An I'll
big my bow'r o' the fo_rest boughs, An' dee in the green woods o'
Cres_ _ _ _cen_ _ _do. Rall: f
Lynd_saye.
pp


pp
Her face is like the eve_nin' lake, That the
pp
birk o' the wil_low frin_ _ges, Whase peace the wild waves
can_na break, or but its beau_ty chan_ _ges, And
she is aye my bonny bonny rose, She's the bonny young Rose_ _a_ _


Lynd_ _saye, An ae blink of her 'ee, wad be dear_er to me, Than the
Cres:
wale o' the lands o' Lynd_ _saye.
pp
Oh
mf
seven brave sons has the gude Lord James, Their worth I dow_na


gain_ _say, For Scots men ken they're gal_ _lant men, The
Cres_ _ _ cen_ _ _ do. f
chil_dren o' the Lynd_ _saye, An' proud are they o' their
bonny bonny rose, The bon_ny young Rose a' Lynd_ _saye, But
pride for luve makes friends like foes, And woe in the woods o'
f


Lynd_saye.
pp
But will I weep when I mau_ _na woo, And the
mf
lan' in sic dis_ _ _or_ _ _der, My arm is strong, my
mf
heart is true An' the Per_cies are o'er the bor_ _ _der Then
p Rall°


fare thee weel my bonny bonny rose, An' blest be the bonny woods o'
Lynd_ _saye, I will gild my spurs in the bluid o' her foes, An' come
Cres_ _ _ _ _ _cen_ _ _ _ _ _do
back to the Rose_a'_ _ _Lynd_ _saye.
f
pp

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Library

No. 1

ZWEI CLAVIERSTÜCKE,

COMPOSED & DEDICATED

(by permission)

TO

Mrs. Codrington,

BY

C. A. MACIRONE.

No. 1, NACHT REISE LIED, REVERIE. 1854
2, ABWESENHEIT, IMPROMPTU. 1846

Ent. Sta. Hall. Price 2/6

LONDON,
ROBERT W. OLLIVIER, 19, OLD BOND STREET, PICCADILLY.

Where may be had by the same Composer
SERENADE *Sung by* HERR PISCHEK, 2/-

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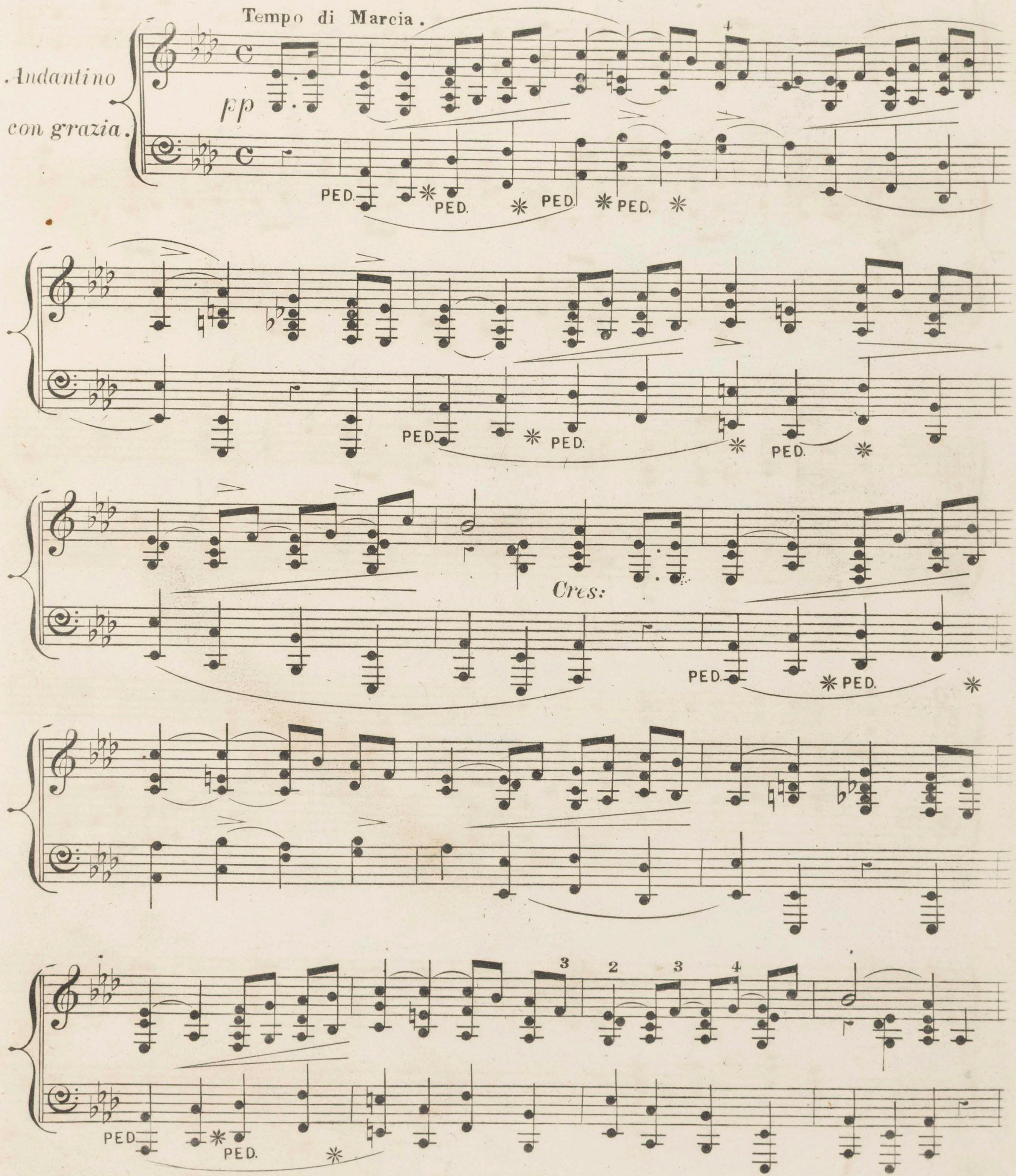
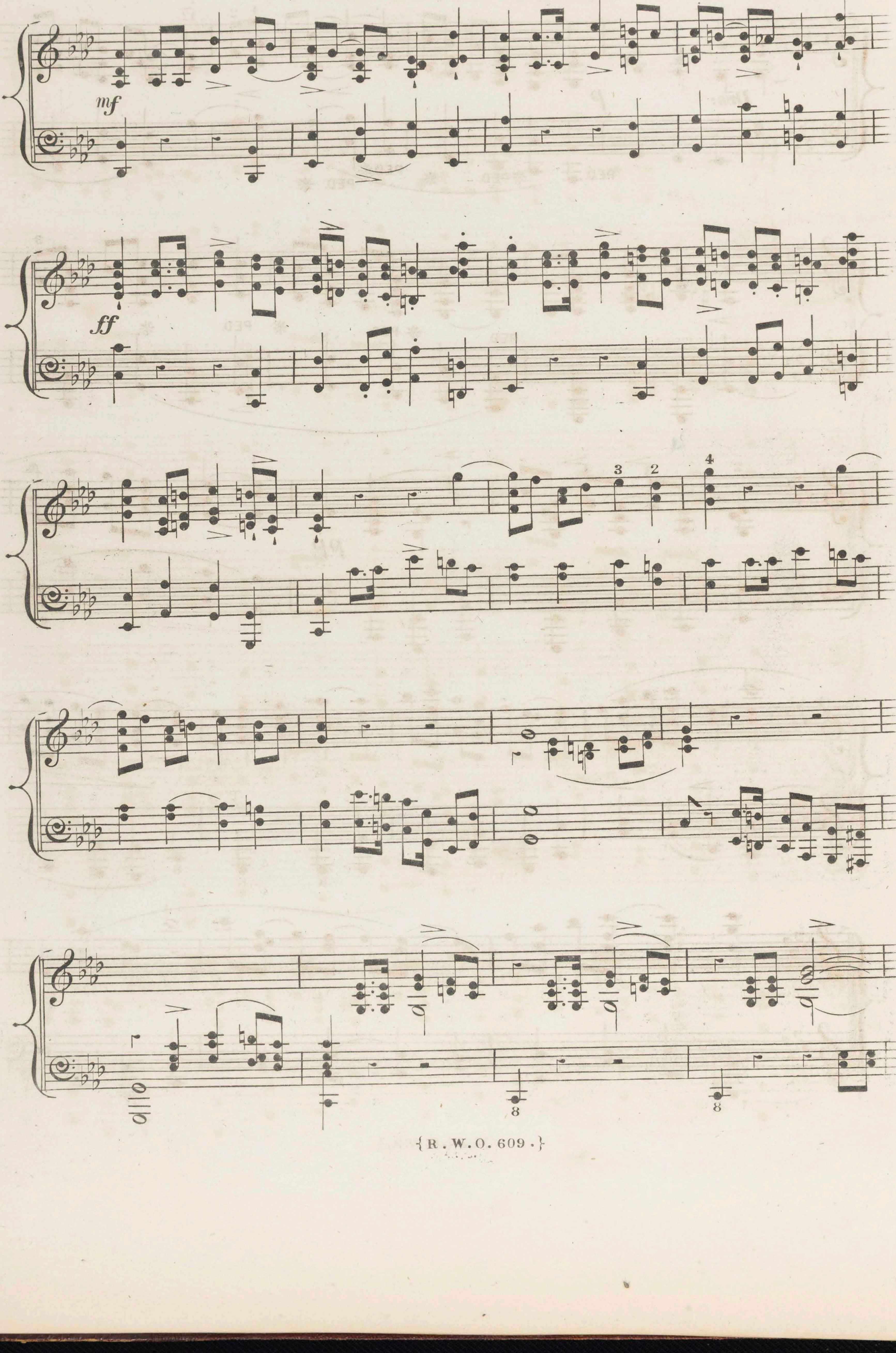
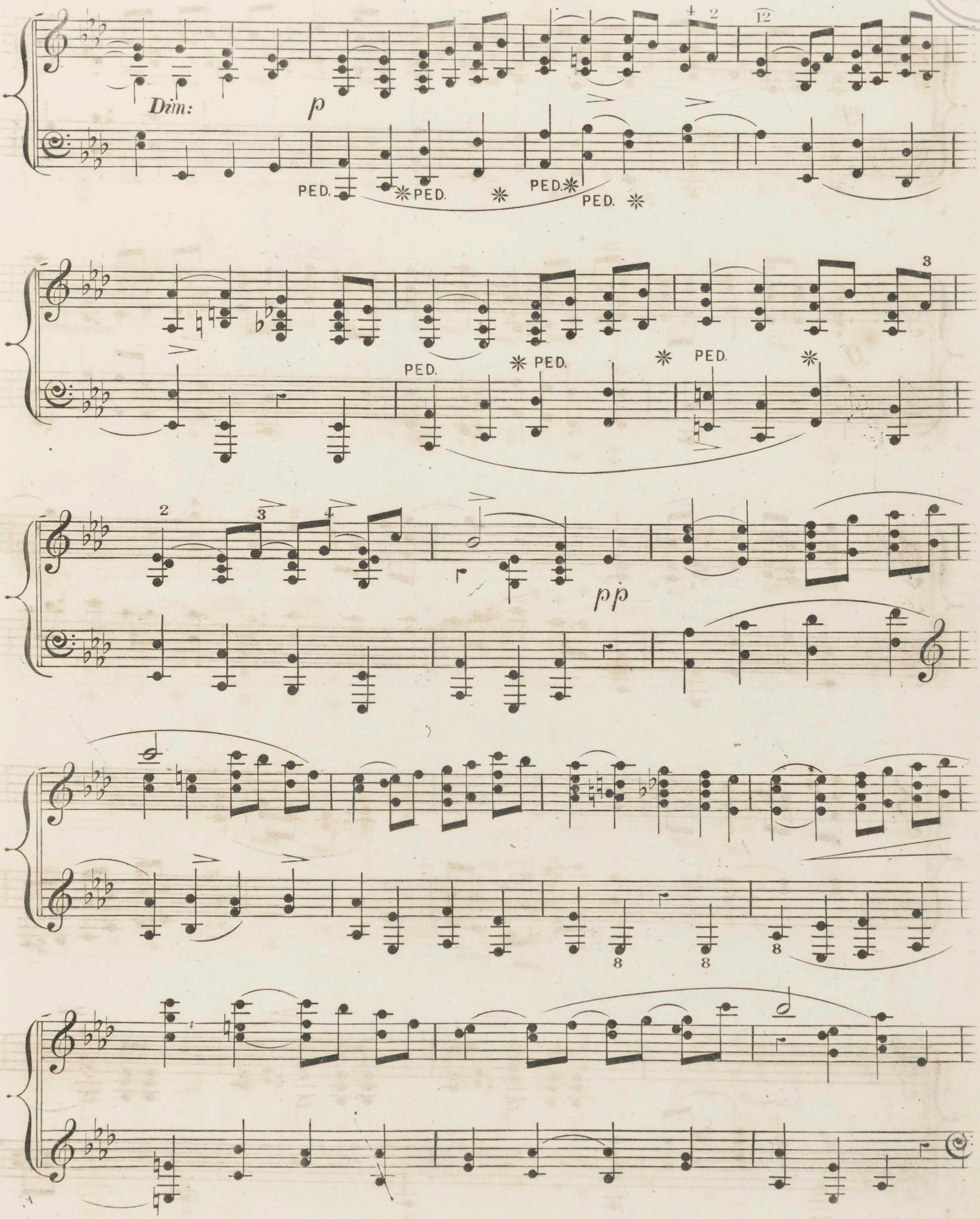
NACHT REISE LIED.

REVERIE

C. A. MACIRONE.


Tempo di Marcia.
Andantino
con grazia.
pp
PED.
Cres:
3
2
3
4


mf
ff


Dim:
p
PED.
PED.
PED.
PED.
PED.
PED.
PED.
pp
8
8
8

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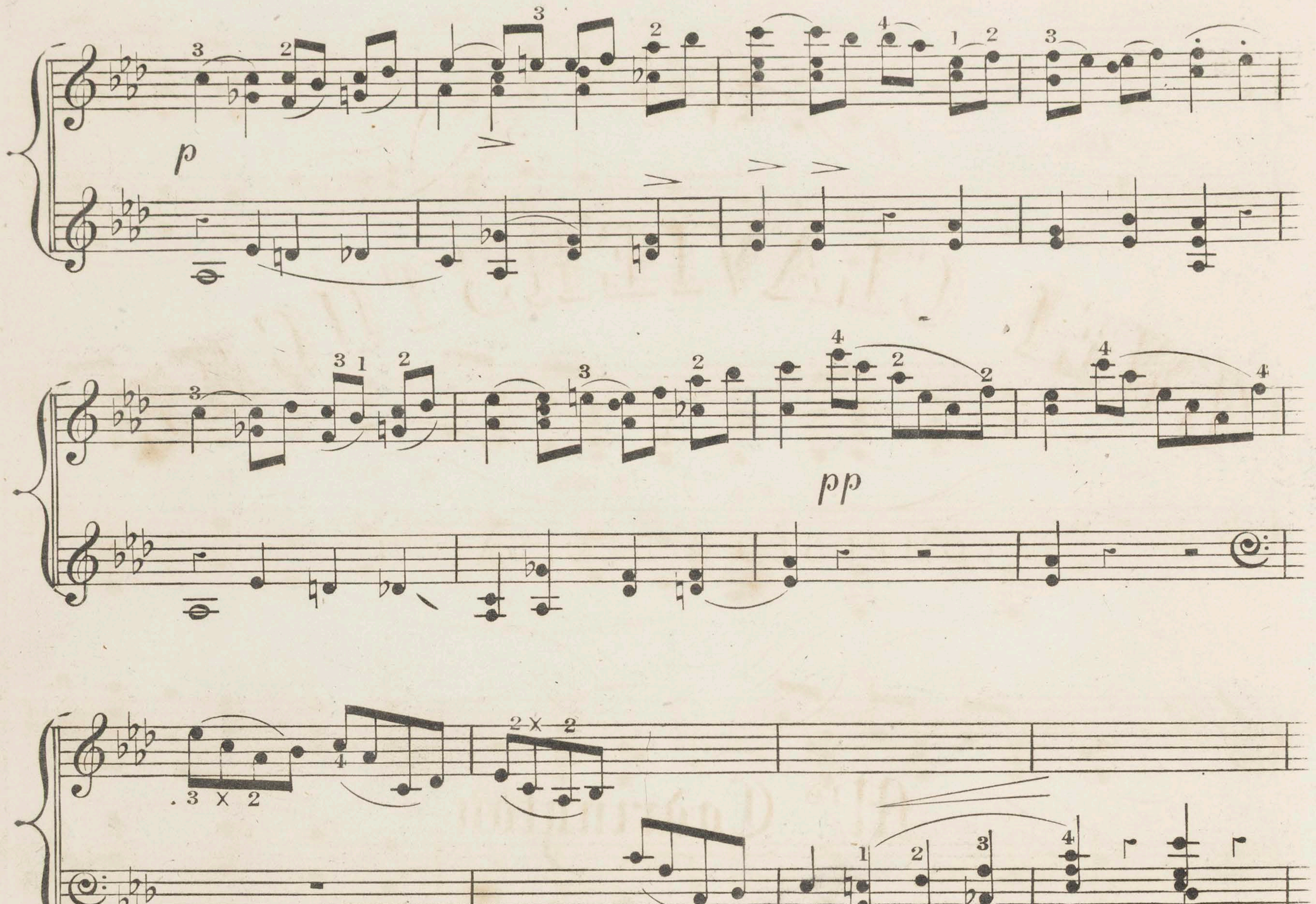
p
pp
ppp
Morendo.
PED.
Rall:

Nº. 2

ZWEI CLAVIERSTÜCKE,

COMPOSED & DEDICATED

(by permission)

TO

Mrs. Codrington,

BY

C. A. MACIRONE.

Nº. 1, NACHT REISE LIED, ... REVERIE . 1854

2, ABWESENHEIT, ... IMPROMPTU . 1846

Ent. Sta. Hall. *Price 2/-*

LONDON,
ROBERT W. OLLIVIER, 19, OLD BOND STREET, PICCADILLY.

Where may be had by the same Composer
SERENADE *Sung by* HERR PISCHEK, 2/-

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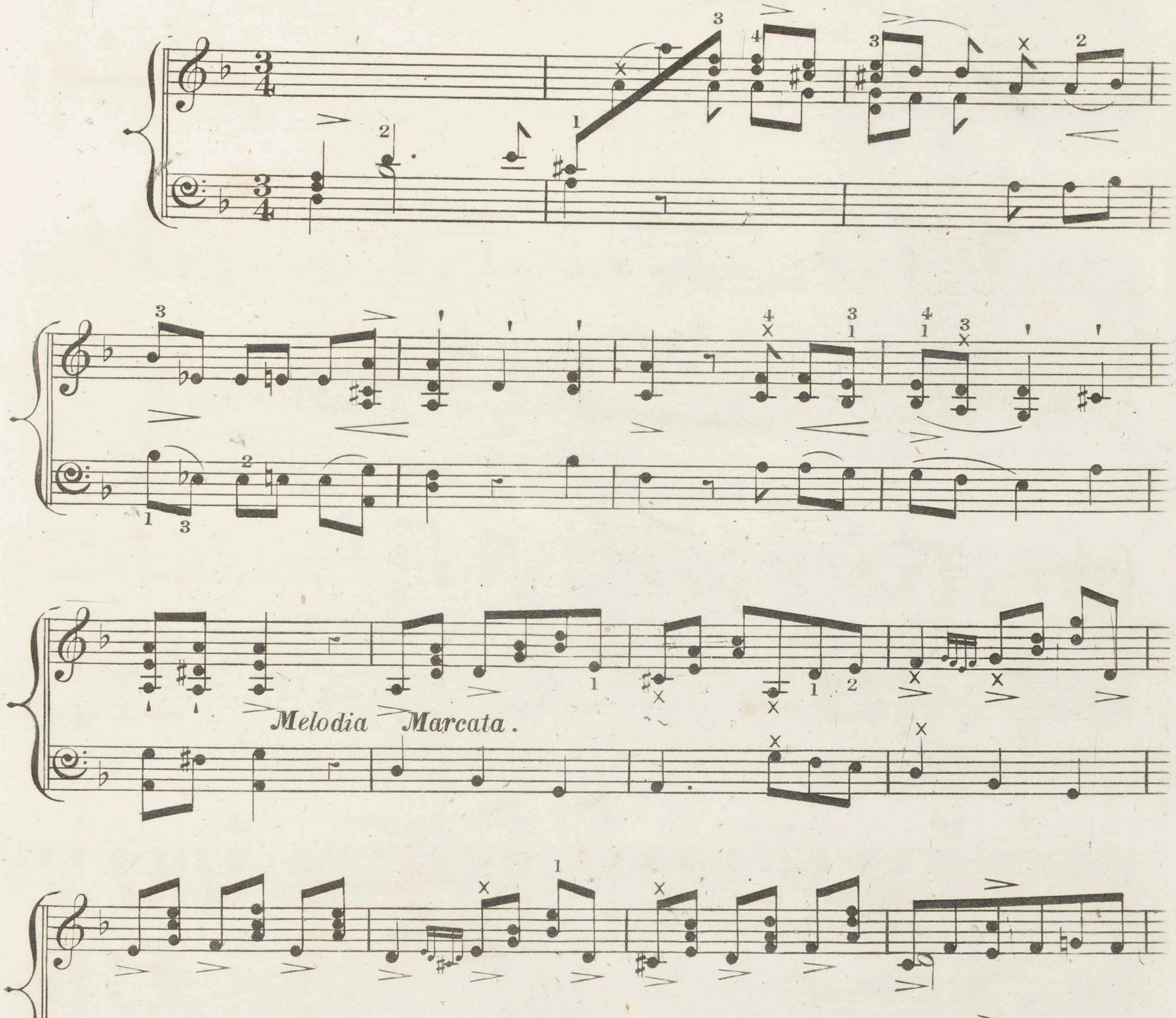
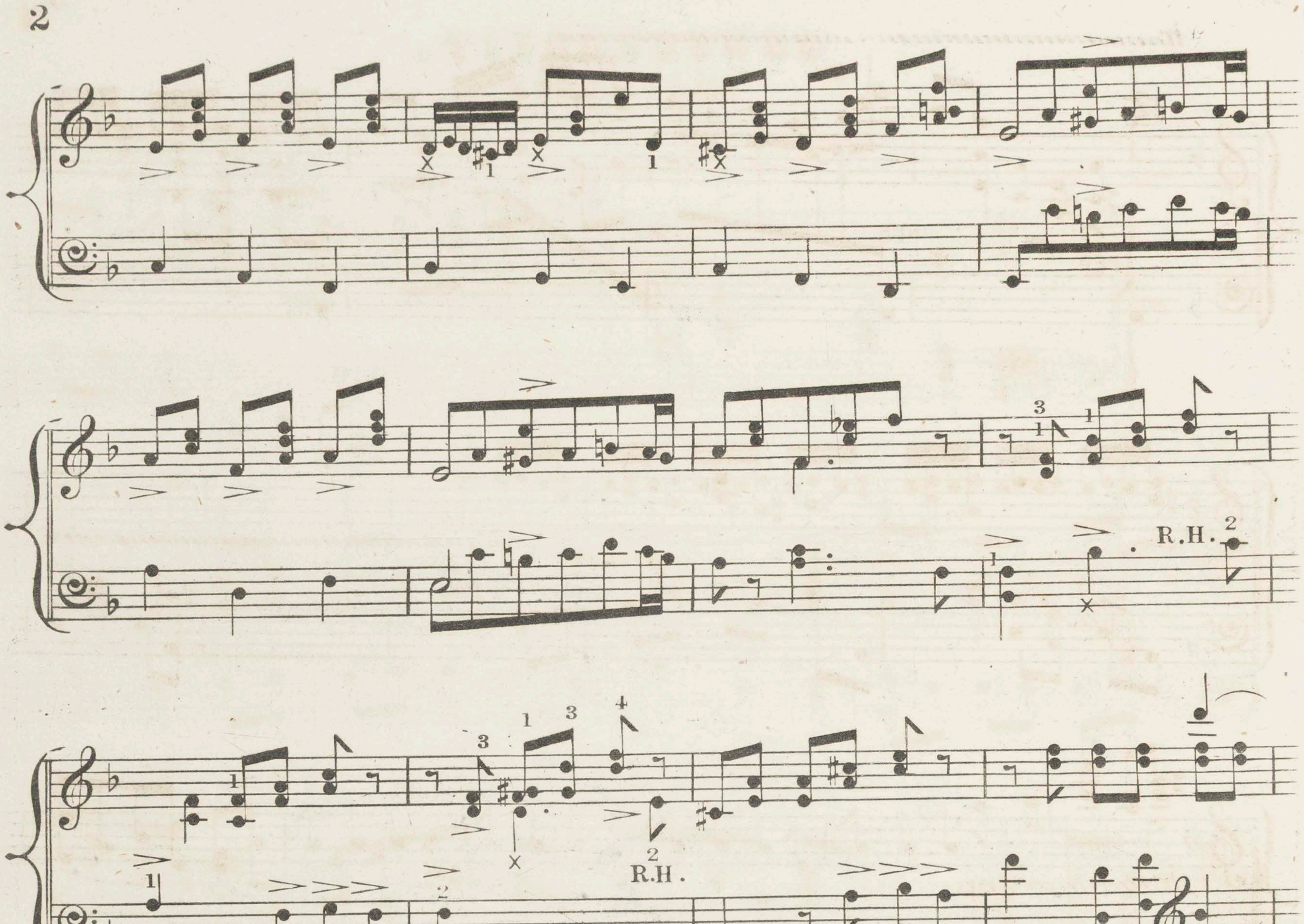
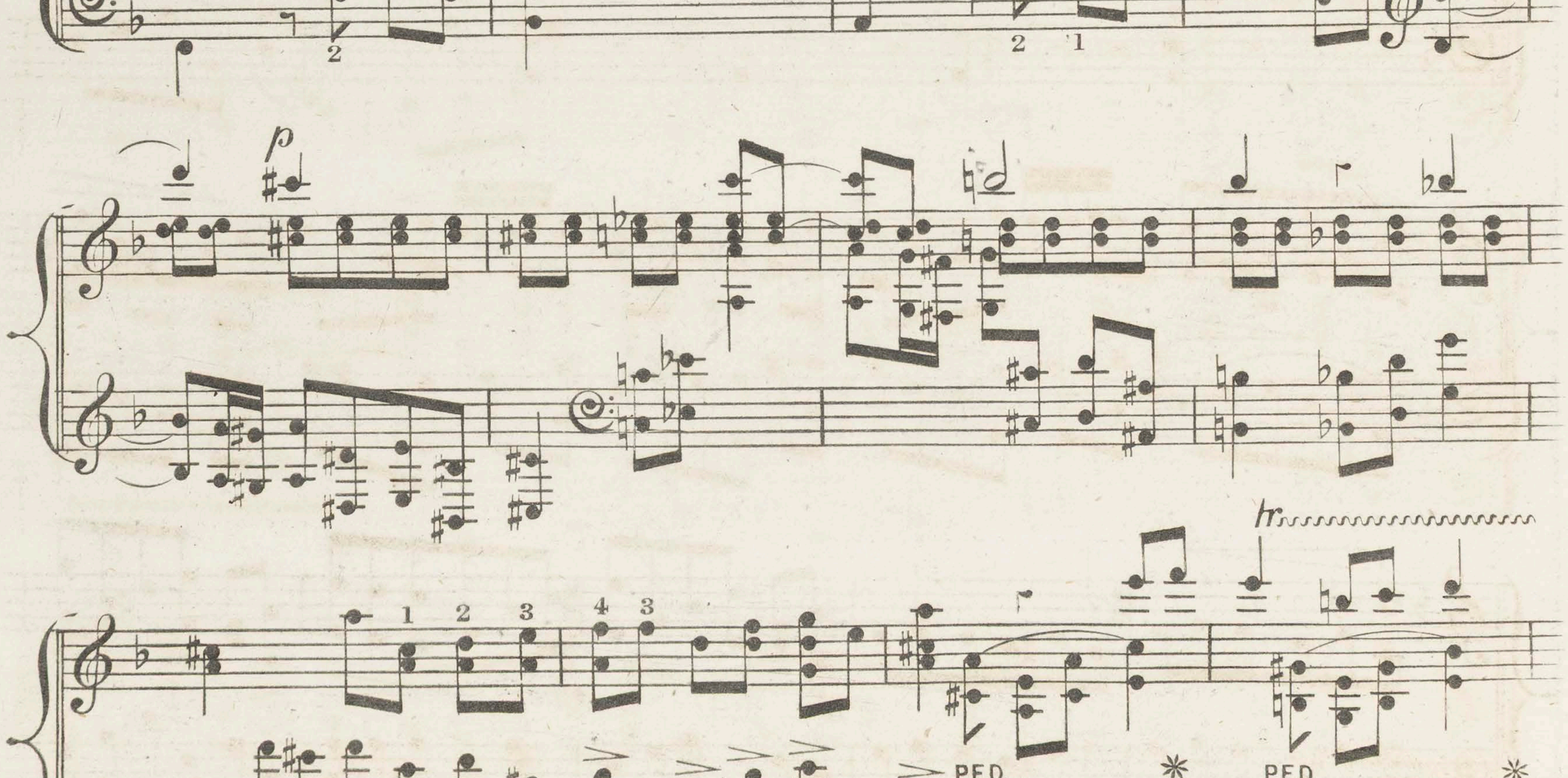
ABWESENHEIT.

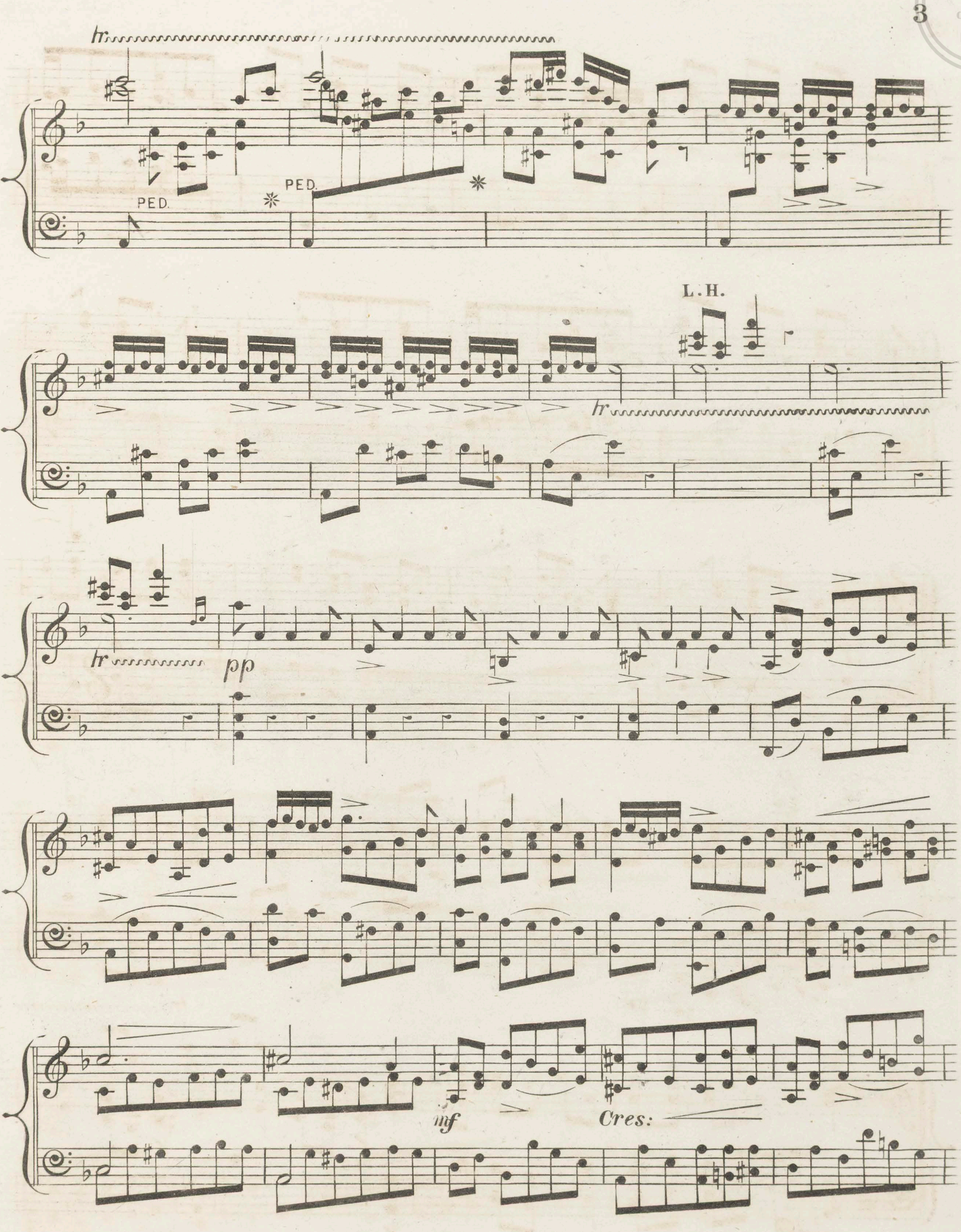
IMPROMPTU

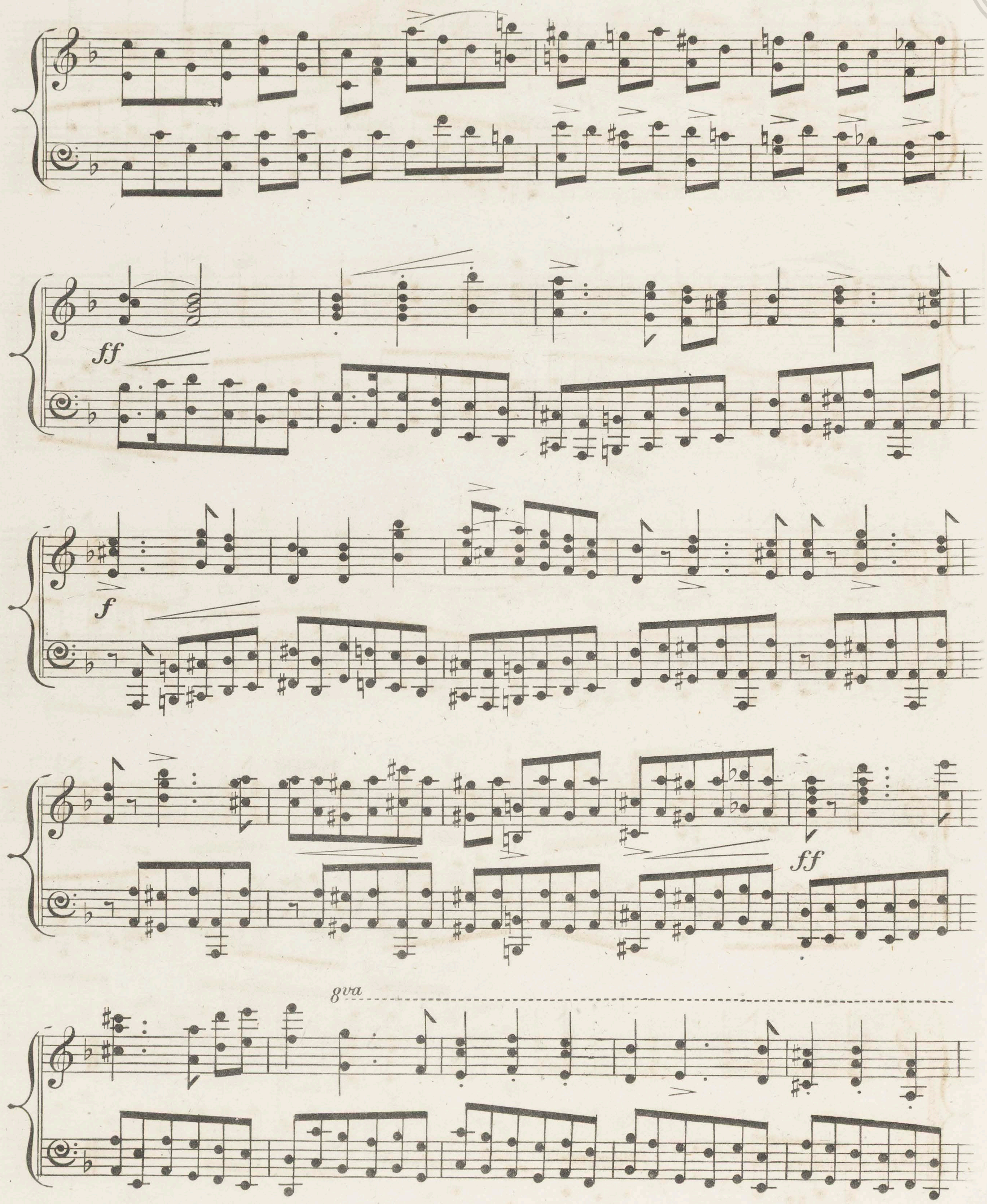
C. A. MACIRONE.

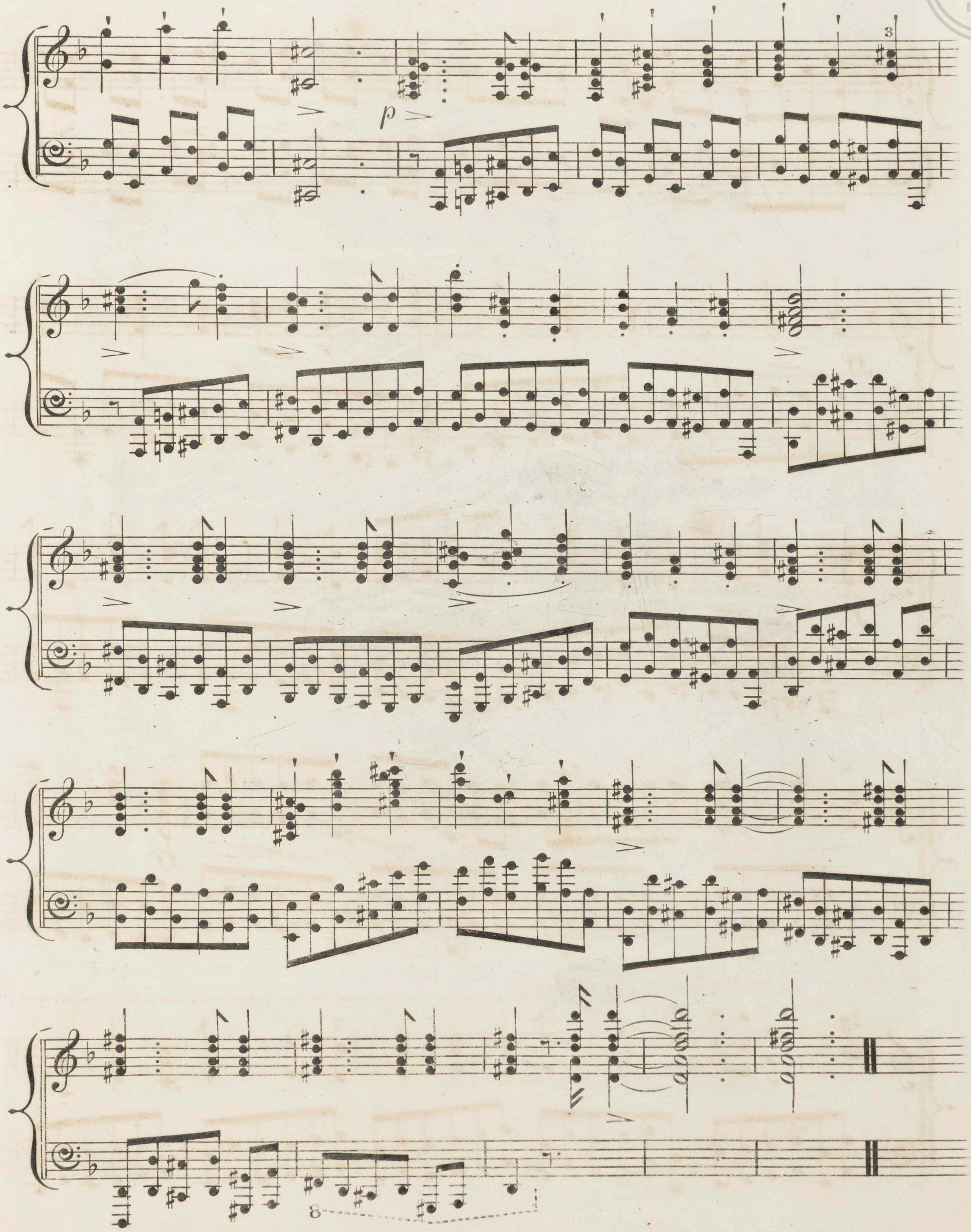

Melodia Marcata.


R.H.
R.H.


p
tr
PED.
PED.


tr
PED.
PED.
L.H.
tr
tr
pp
mf
Cres:


ff
f
ff
8va


p
3
8

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MORNING SONG,

Composed & Dedicated

TO

MISS KATE FRIPP,

By

C. A. MACIRONE.

Ent. Sta. Hall.

Price 2s/6

LONDON,
ROBT. W. OLLIVIER, 19, OLD BOND STREET, PICCADILLY. W.

Where may be had by the same Composer;

SERENADE ..... *SUNG BY* ..... HERR PISCHEK, 2/-
ROSE À LINDSAYE .... 2/6 | THE RECALL ... *SUNG BY* MADME. NOVELLO, 2/-
ZWEI CLAVIERSTUCKE, ... NOS. 1. 2. ..... 2/- EA.

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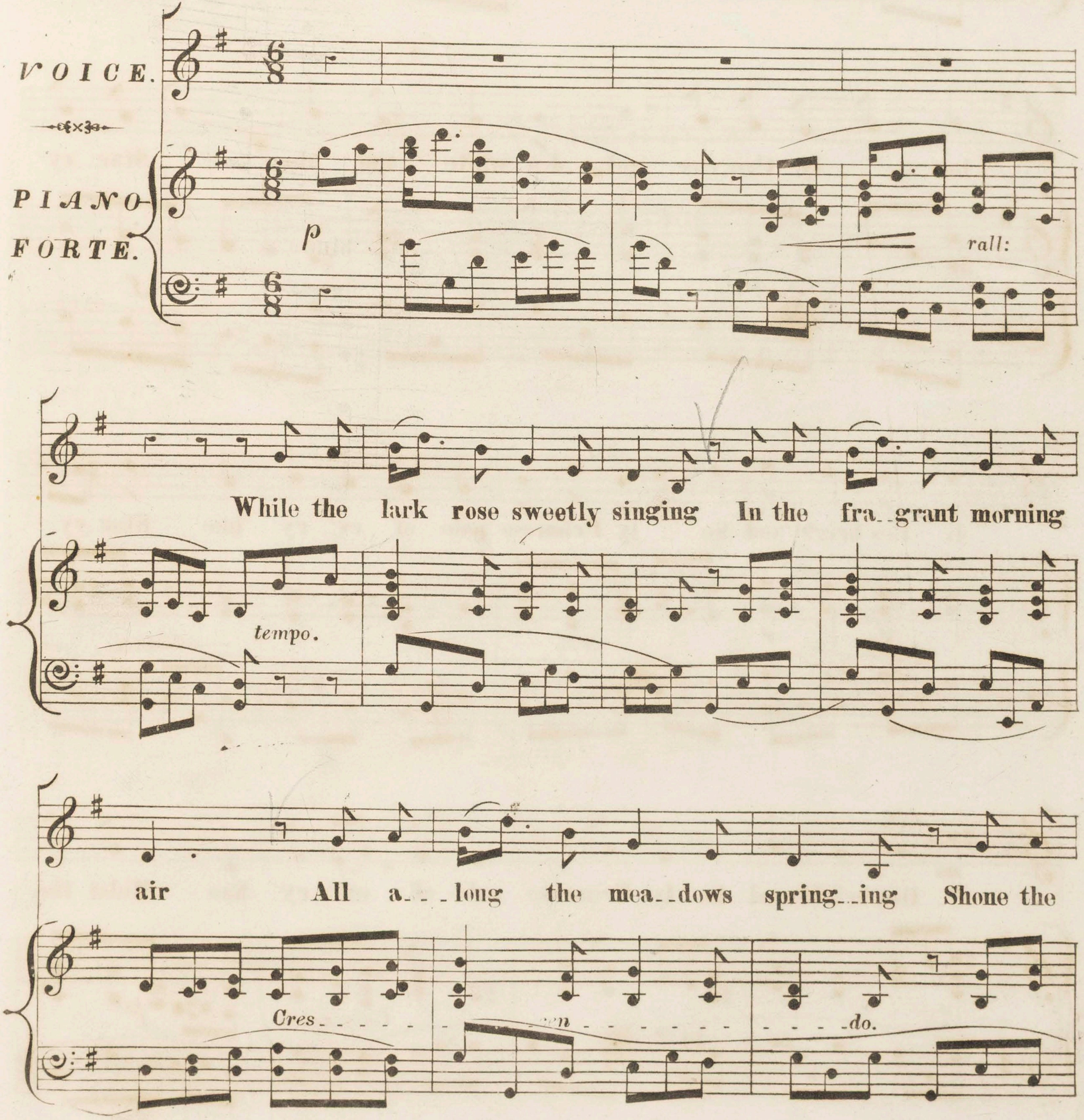
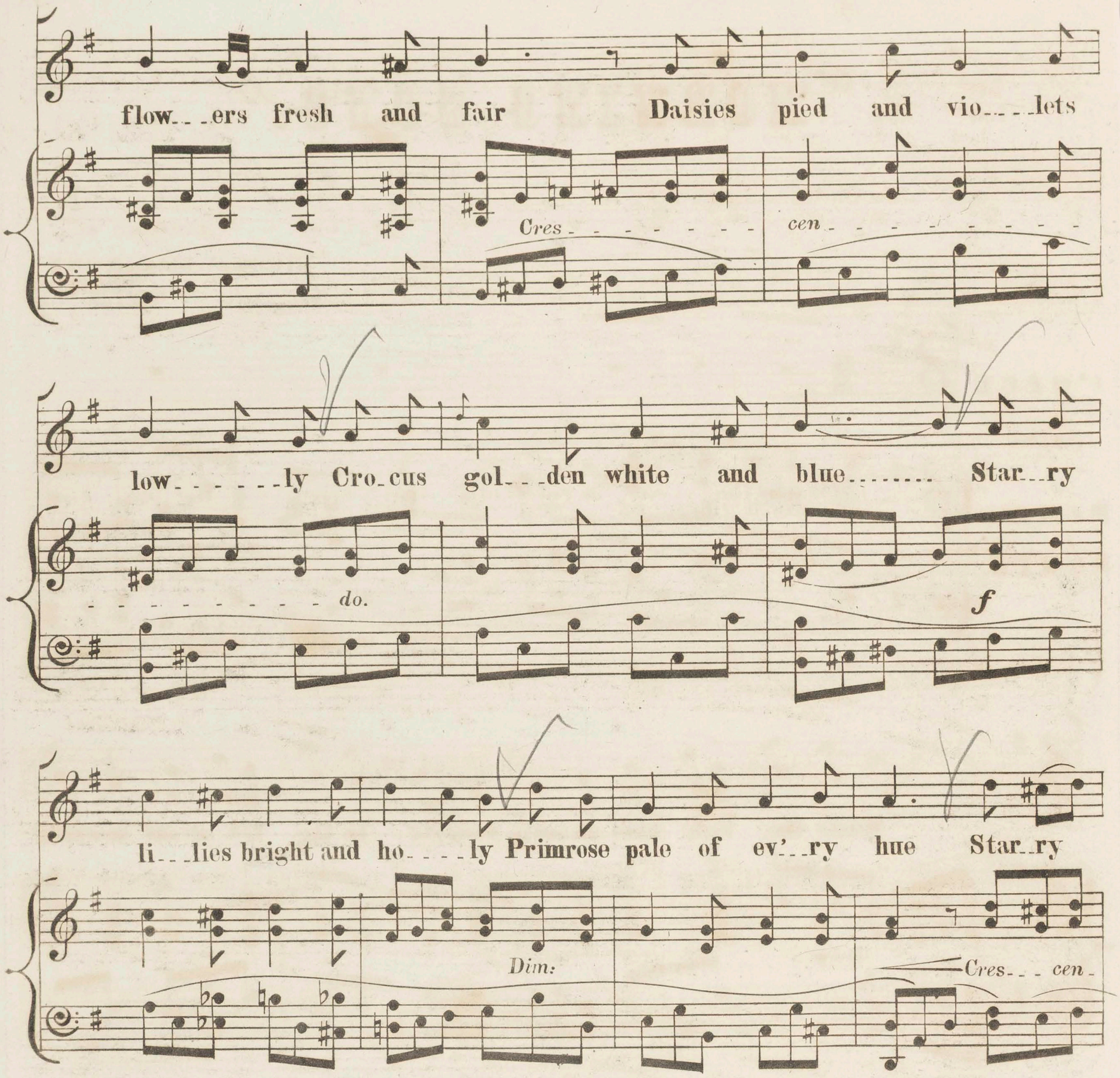
"MORNING SONG."

COMPOSED BY
C.A. MACIRONE.
1858.


VOICE.
PIANO FORTE.
p
rall:
While the lark rose sweetly singing In the fra..grant morning
tempo.
air All a...long the mea..dows spring...ing Shone the
Cres - - - - - cen - - - - - do.


flow- - -ers fresh and fair Daisies pied and vio- - -lets
Cres- - - - - - - cen- - - - - - - -
low- - - - - - -ly Cro-cus gol- - -den white and blue- - - - - - - Star- -ry
- - - - - - - - - do.
f
li- -lies bright and ho- - - -ly Primrose pale of ev'- -ry hue Star- -ry
Dim:
Cres- - - cen-
Rall:
li- -lies bright and ho- -ly Primrose pale of ev'- - -ry hue Midst the
- - - - do
Colla voce.
p

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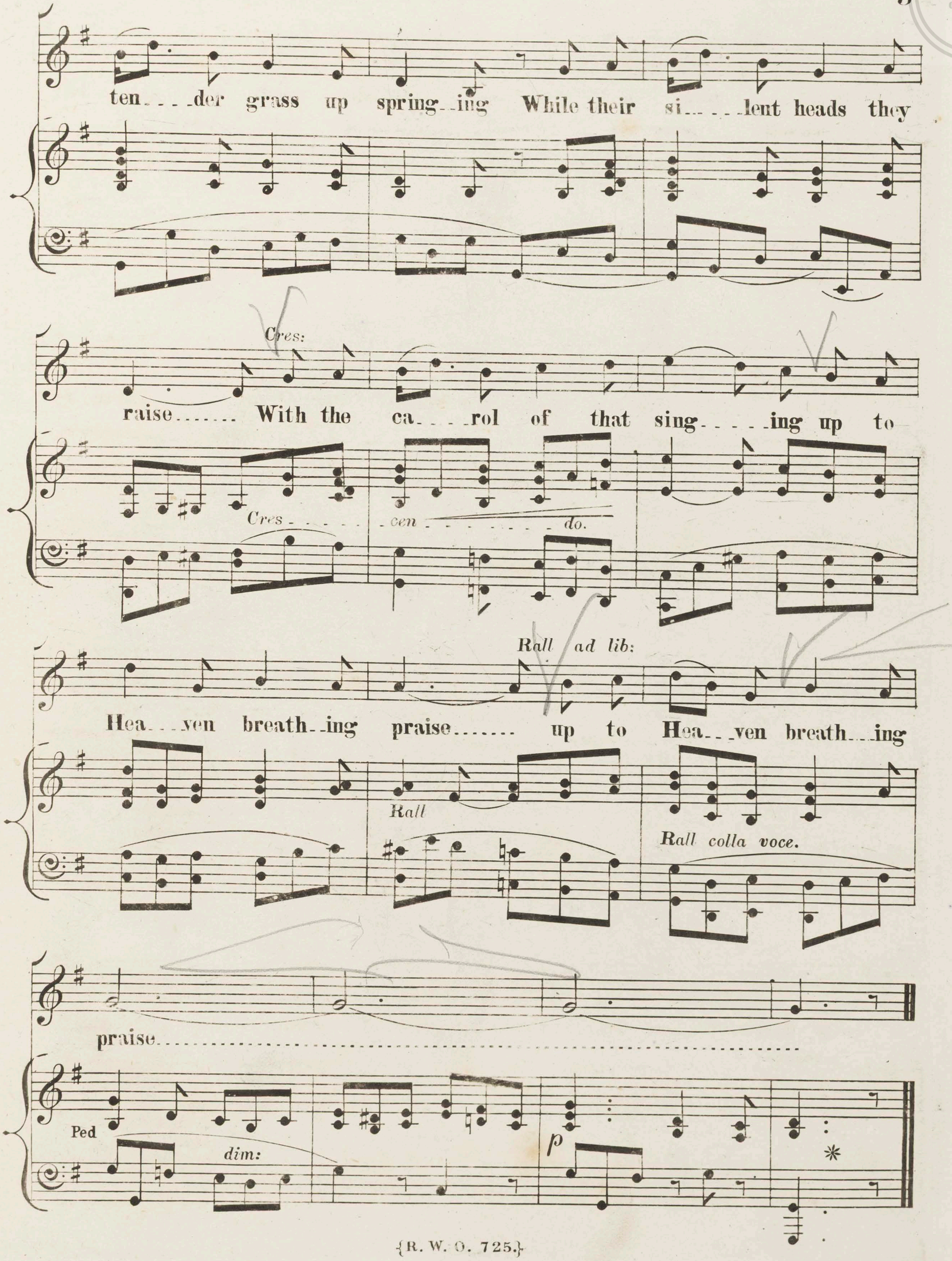
ten___der grass up spring__ing While their si____lent heads they
Cres:
raise....... With the ca____rol of that sing_____ing up to
Cres_ _ _ _ cen _ _ _ _ _ do.
Rall ad lib:
Hea___ven breath__ing praise....... up to Hea___ven breath__ing
Rall
Rall colla voce.
praise...
Ped
dim:
p
*

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Dedicated to Mrs. Du Bois.

RECOLLECTIONS

OF

FRA DIAVOLO,

Duets

FOR THE

PIANO FORTE,

BY

C. A. MACIRONE.

Ent. Sta. Hall.

No. 1

No. 1. Price 4/ 1858
2 " 5/ " "

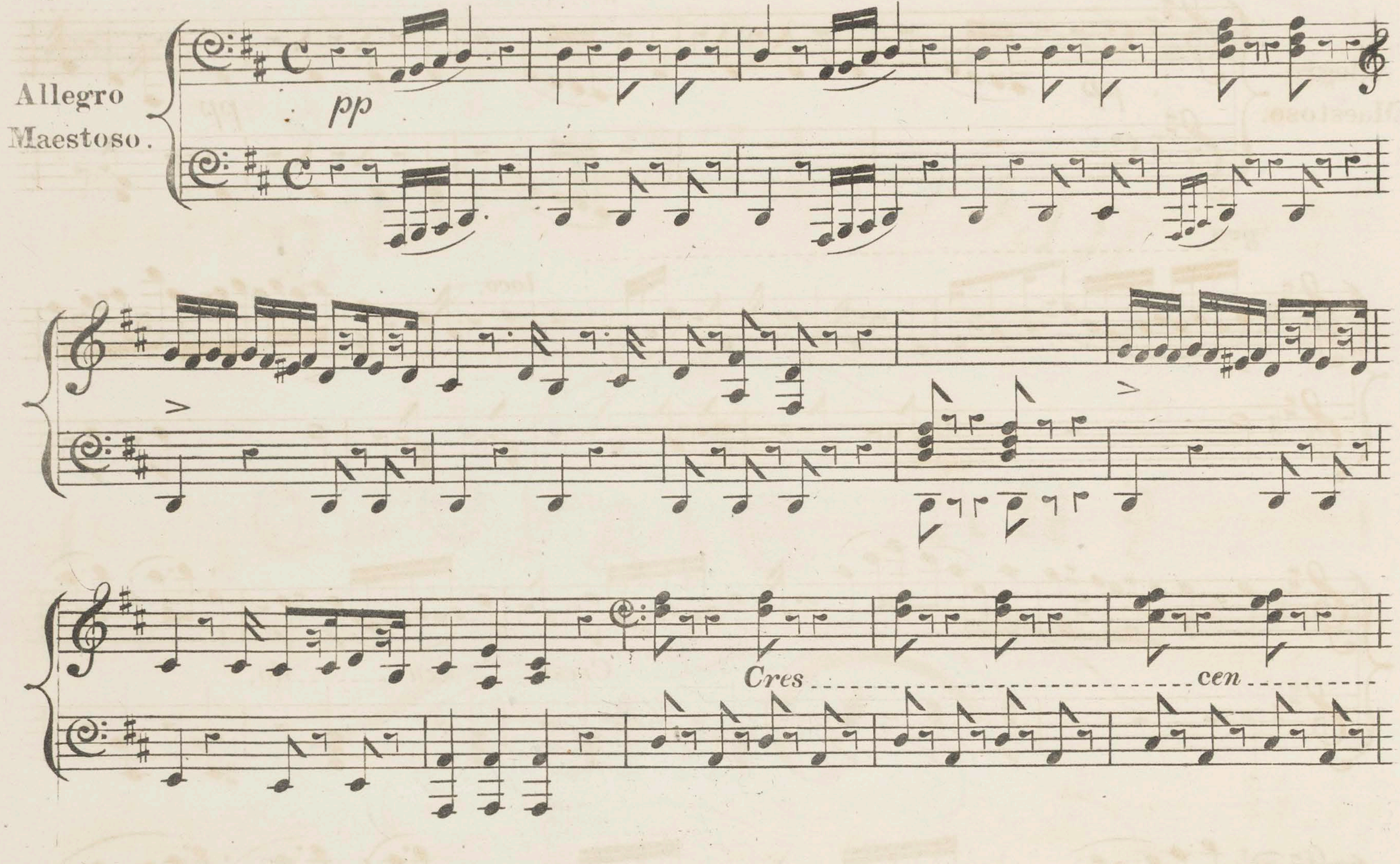
LONDON,
ADDISON, HOLLIER & LUCAS, 210, REGENT STREET.

RECOLLECTIONS OF FRA DIAVOLO.

No. 1.

DUET

C. A. MACIRONE.


Allegro
Maestoso.
pp
Cres
cen
do.
ff

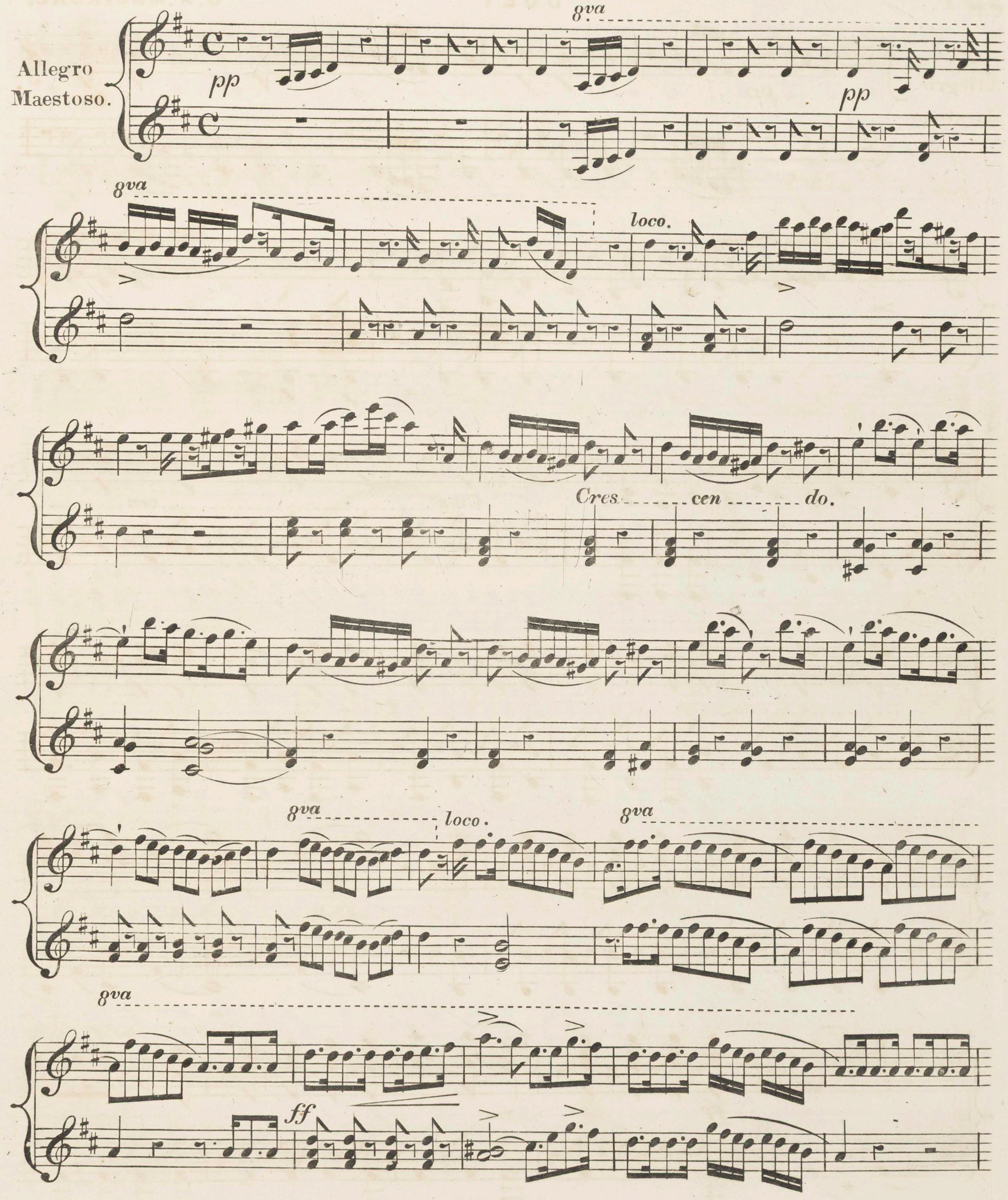
PRIMO.

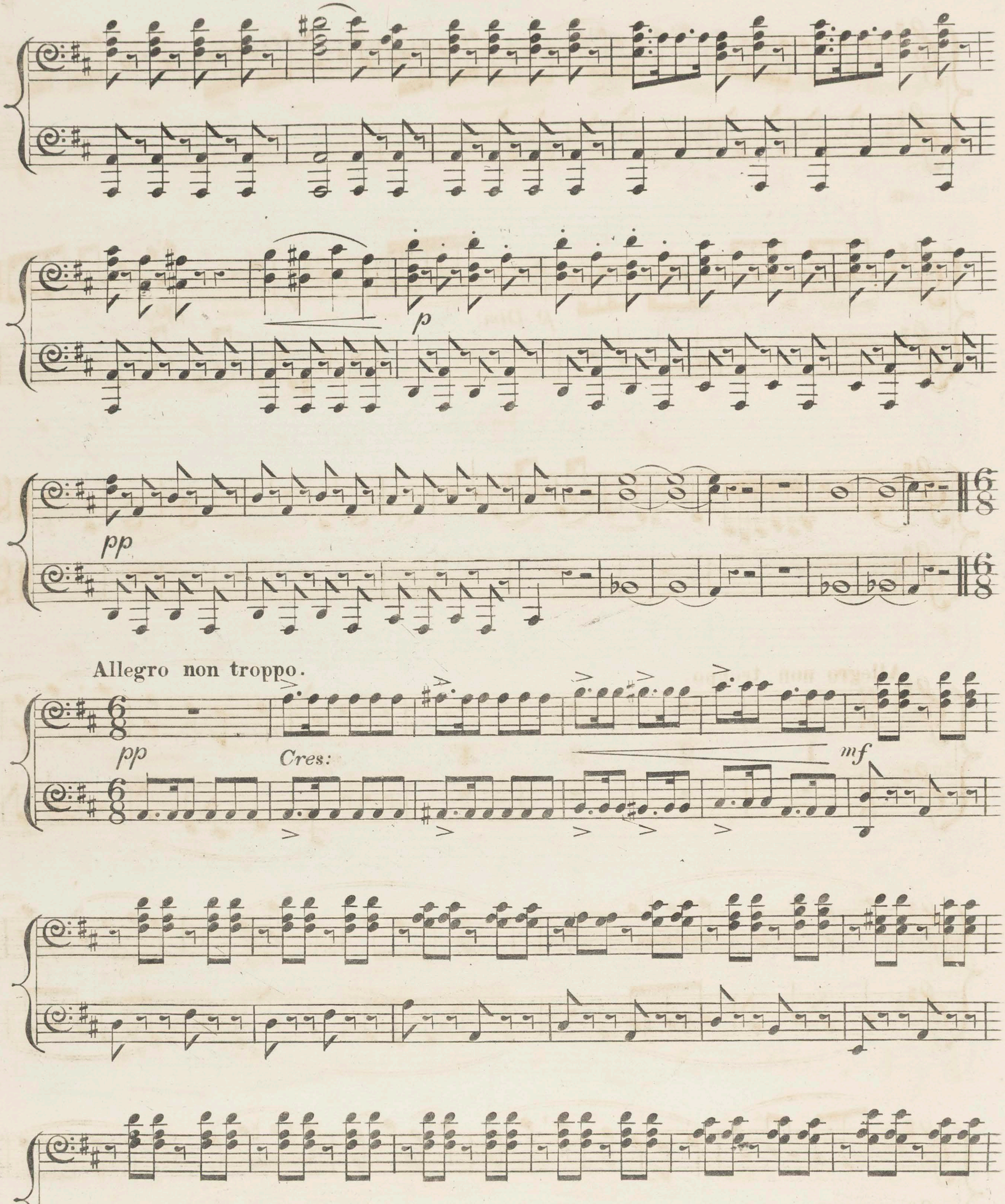
RECOLLECTIONS OF FRA DIAVOLO.

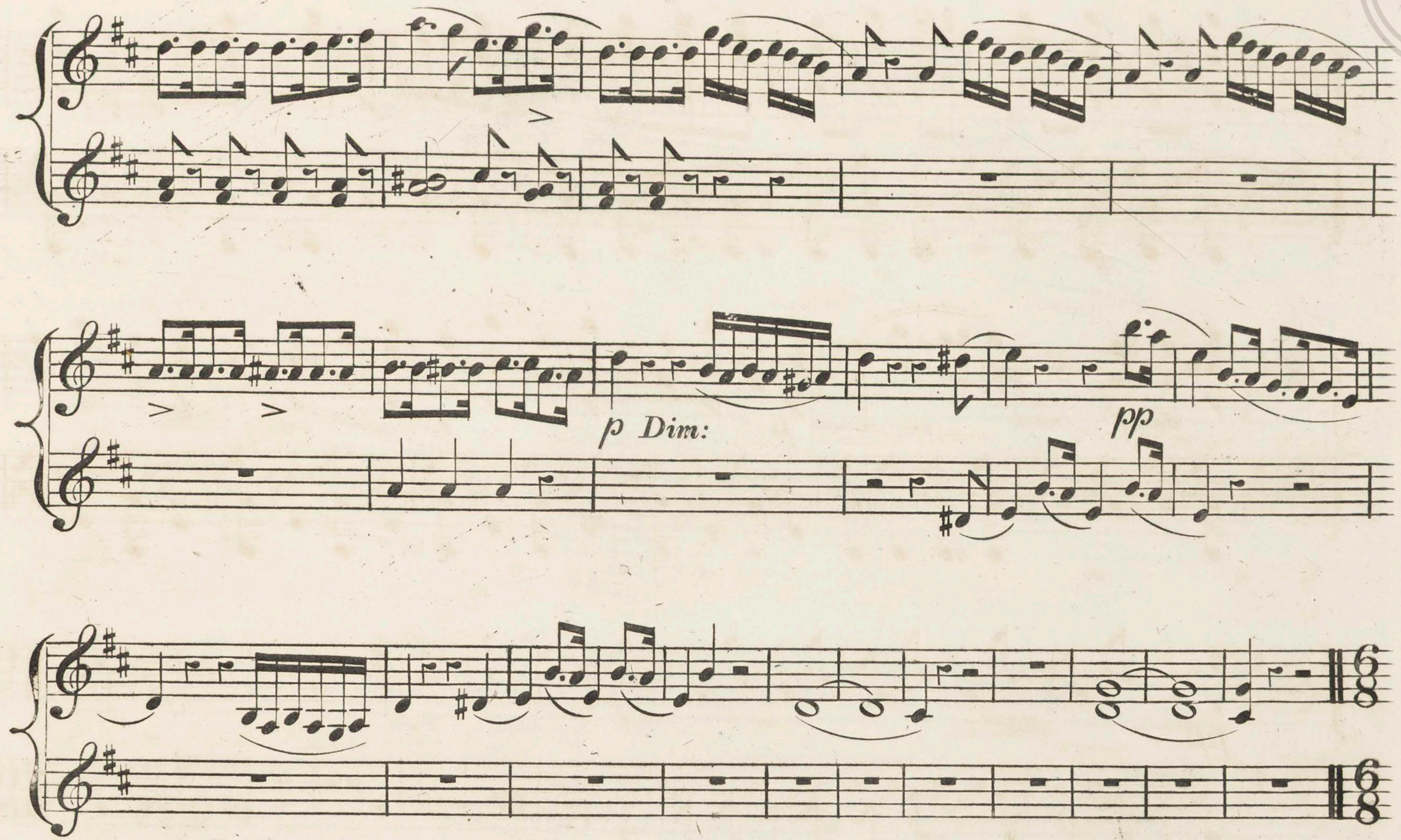
No. 1.

DUET.

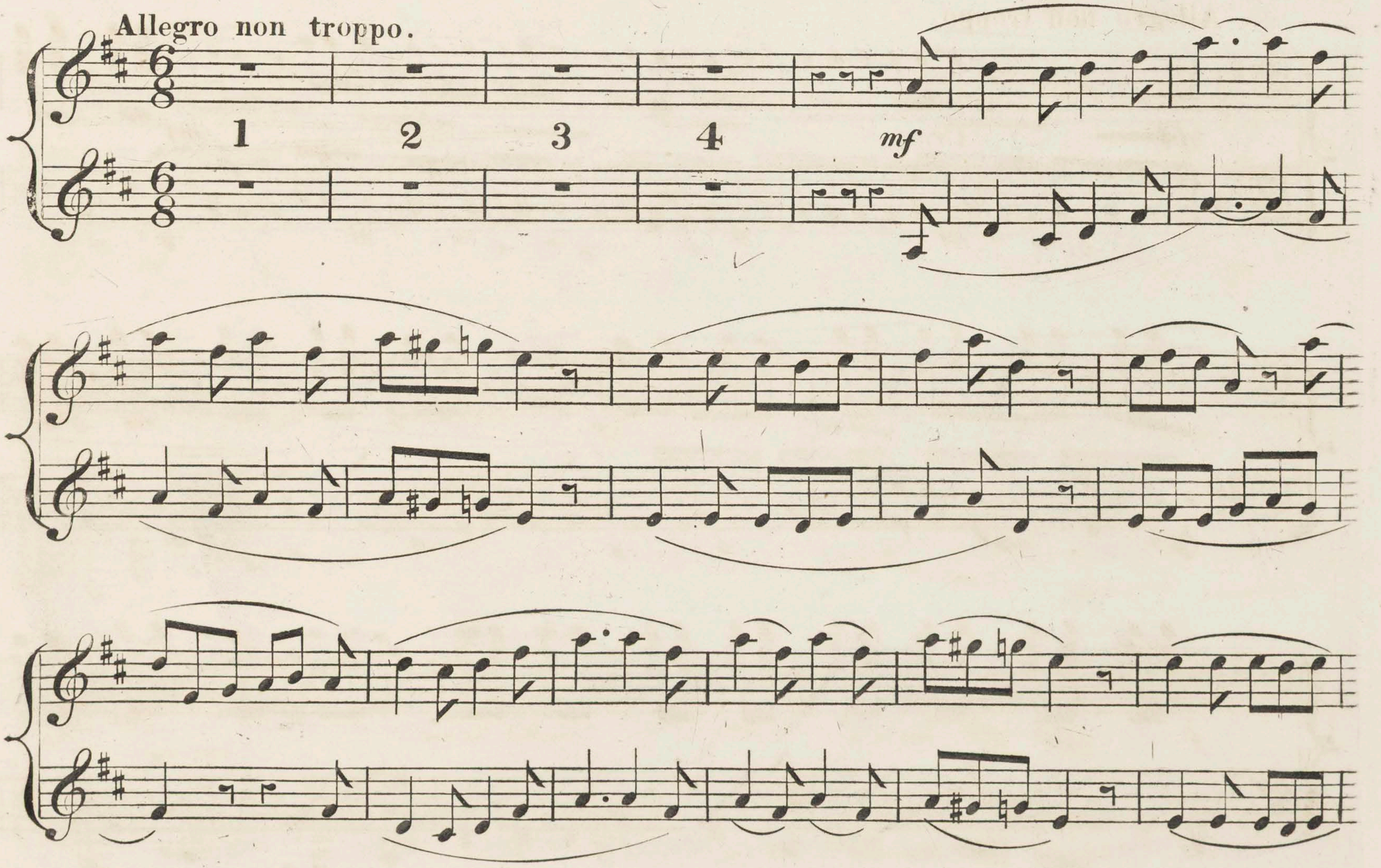
C.A.MACIRONE.

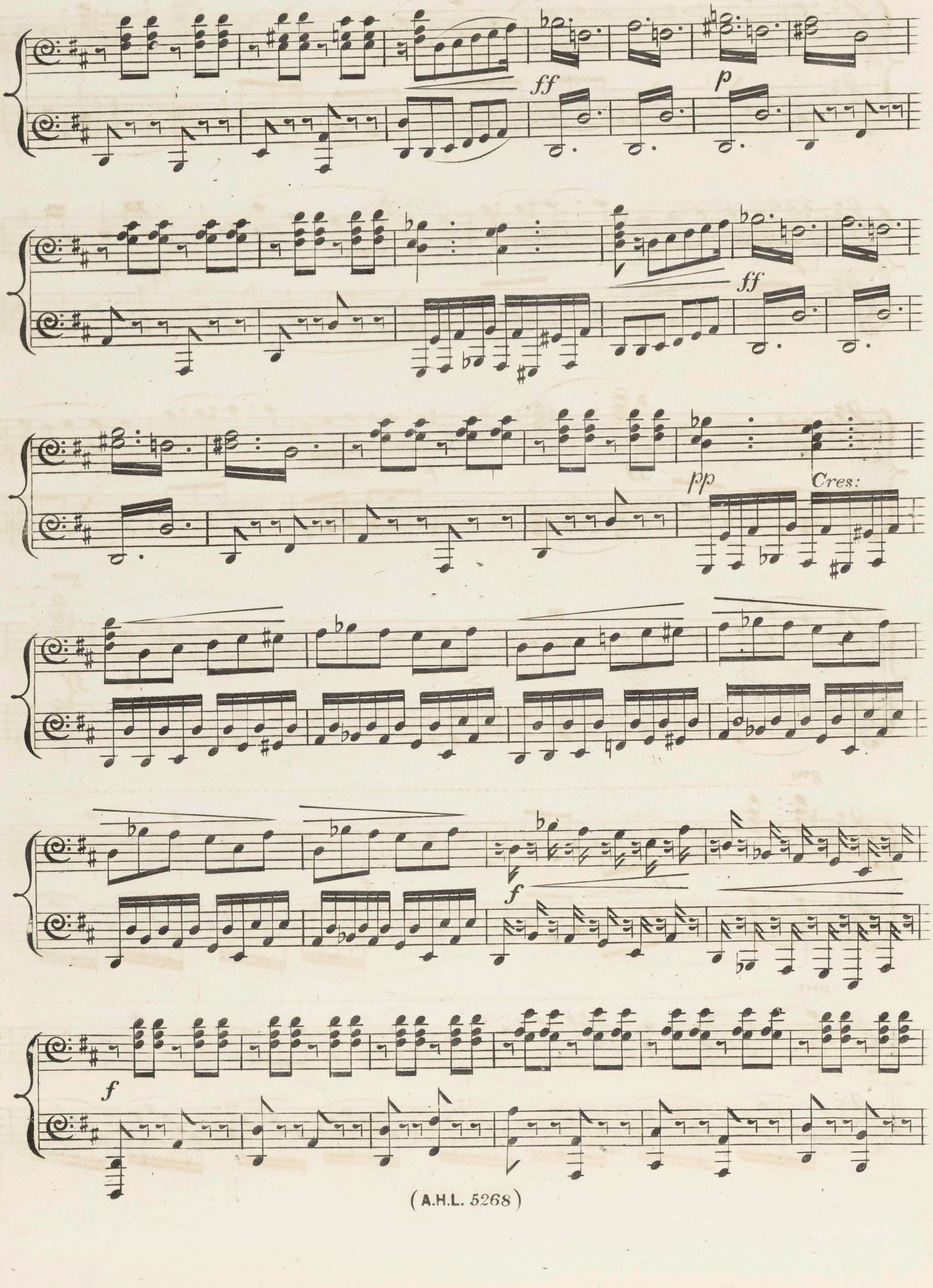

Allegro Maestoso.
pp
8va
pp
8va
loco.
Cres cen do.
8va
loco.
8va
8va
ff

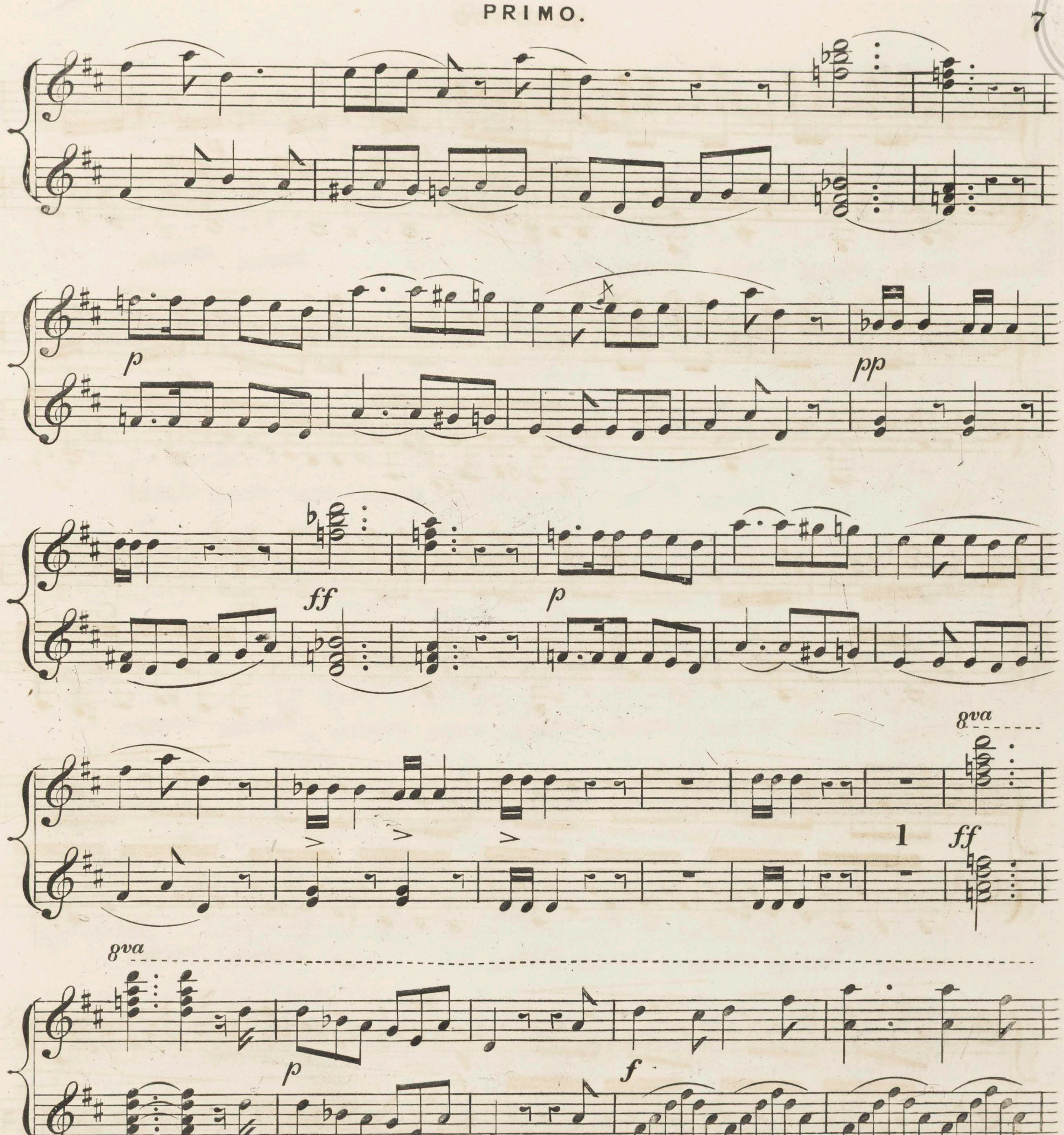

p
pp
Allegro non troppo.
pp
Cres:
mf

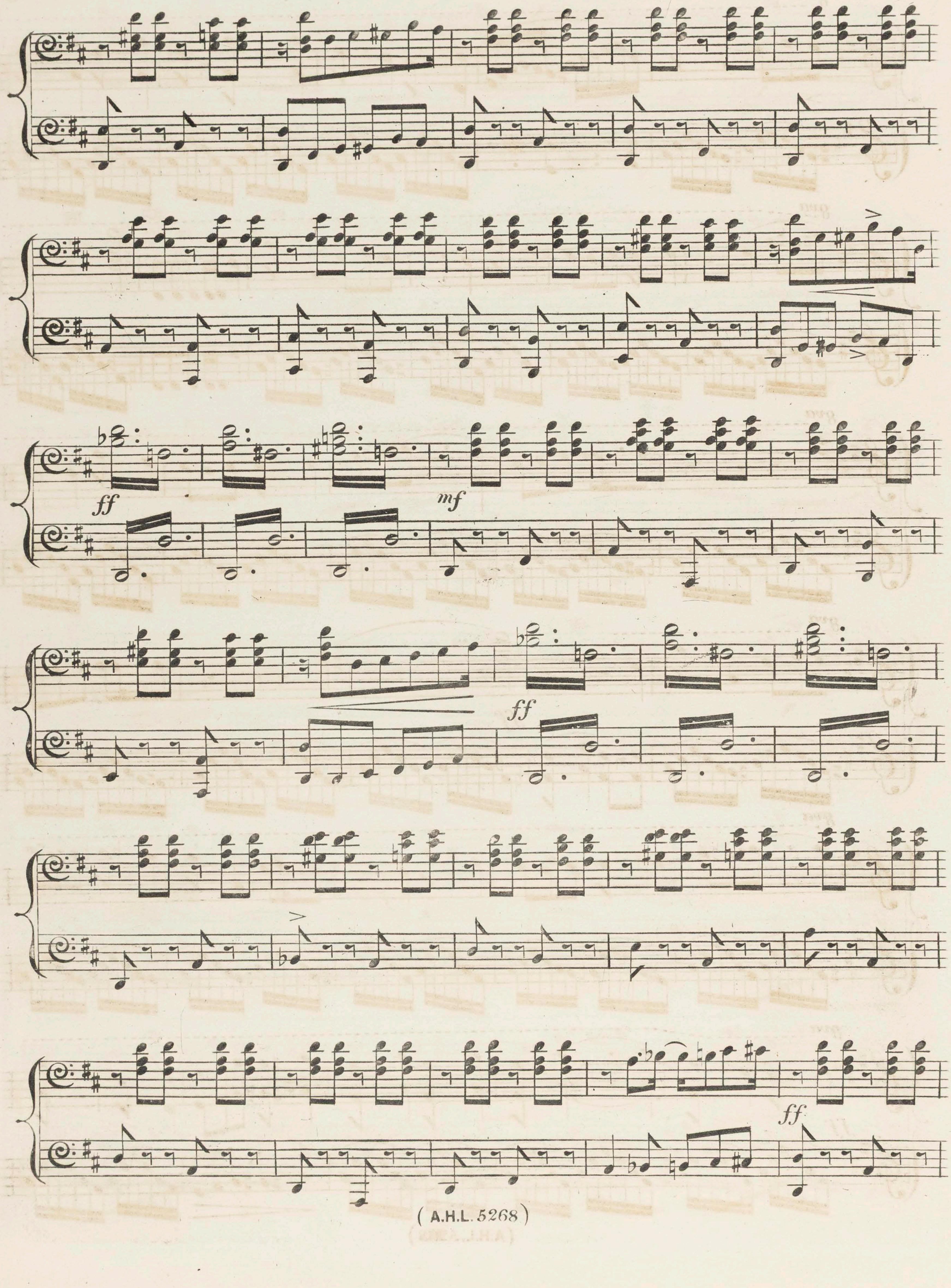


Allegro non troppo.

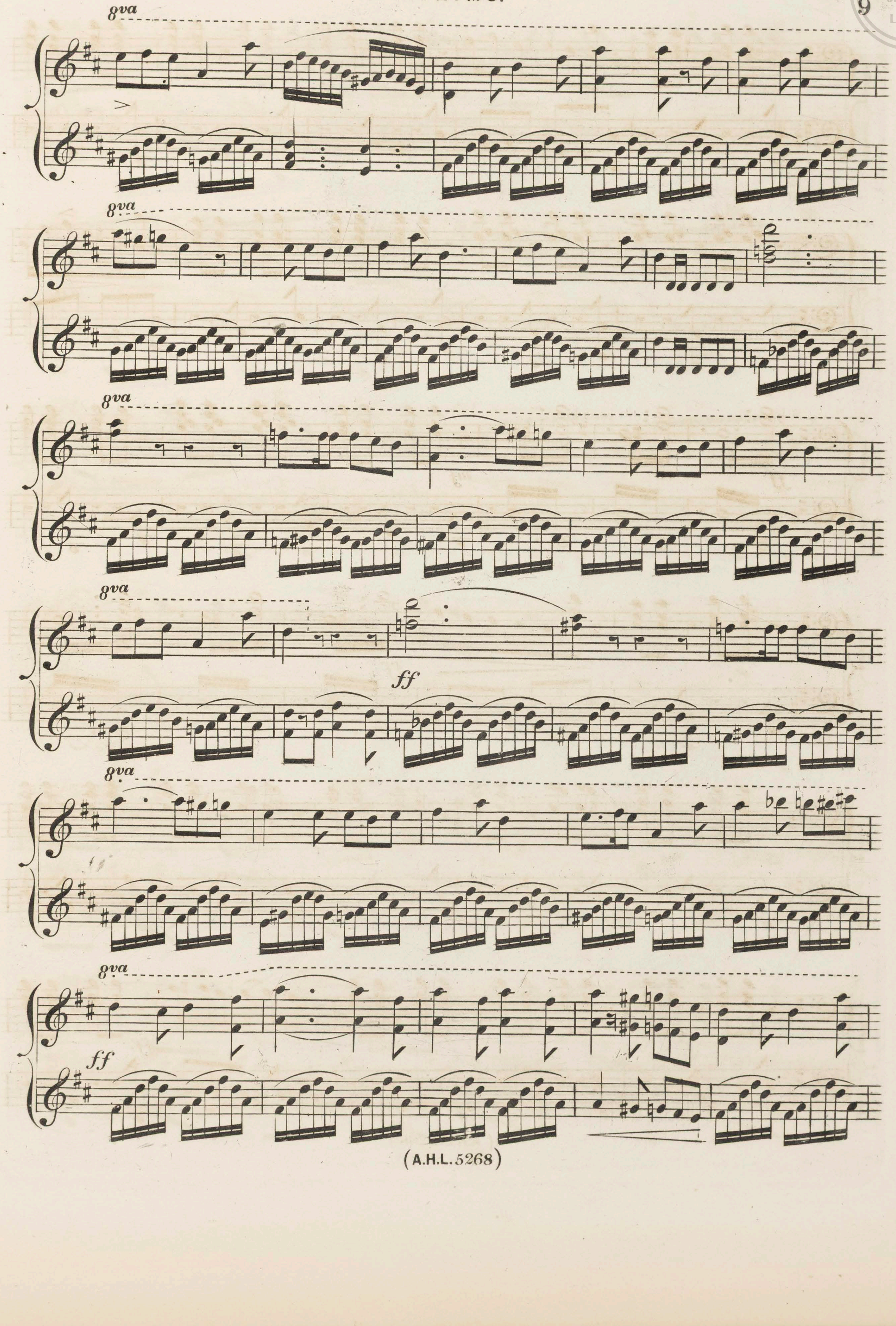


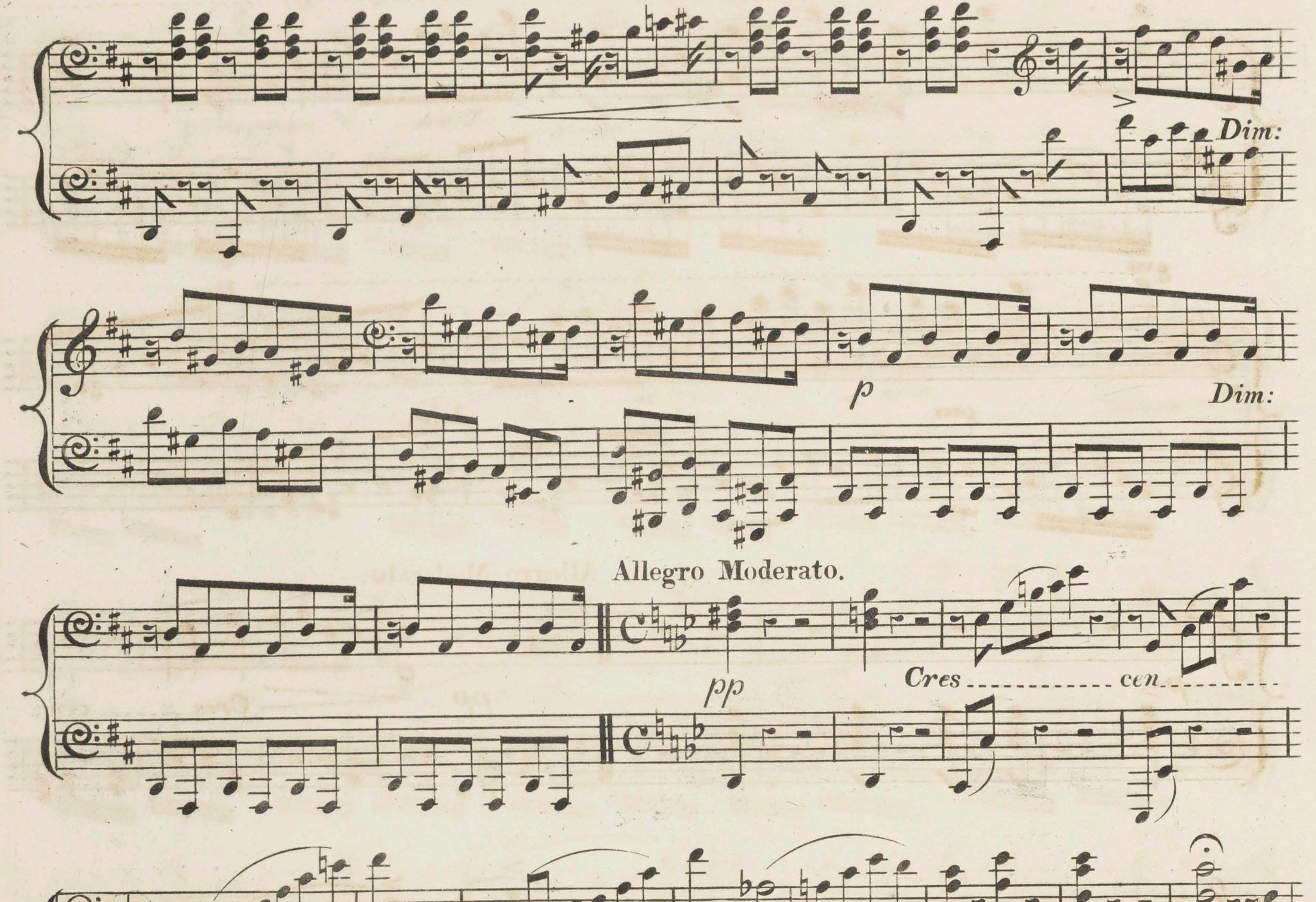

ff
p
ff
pp
Cres:
f
f

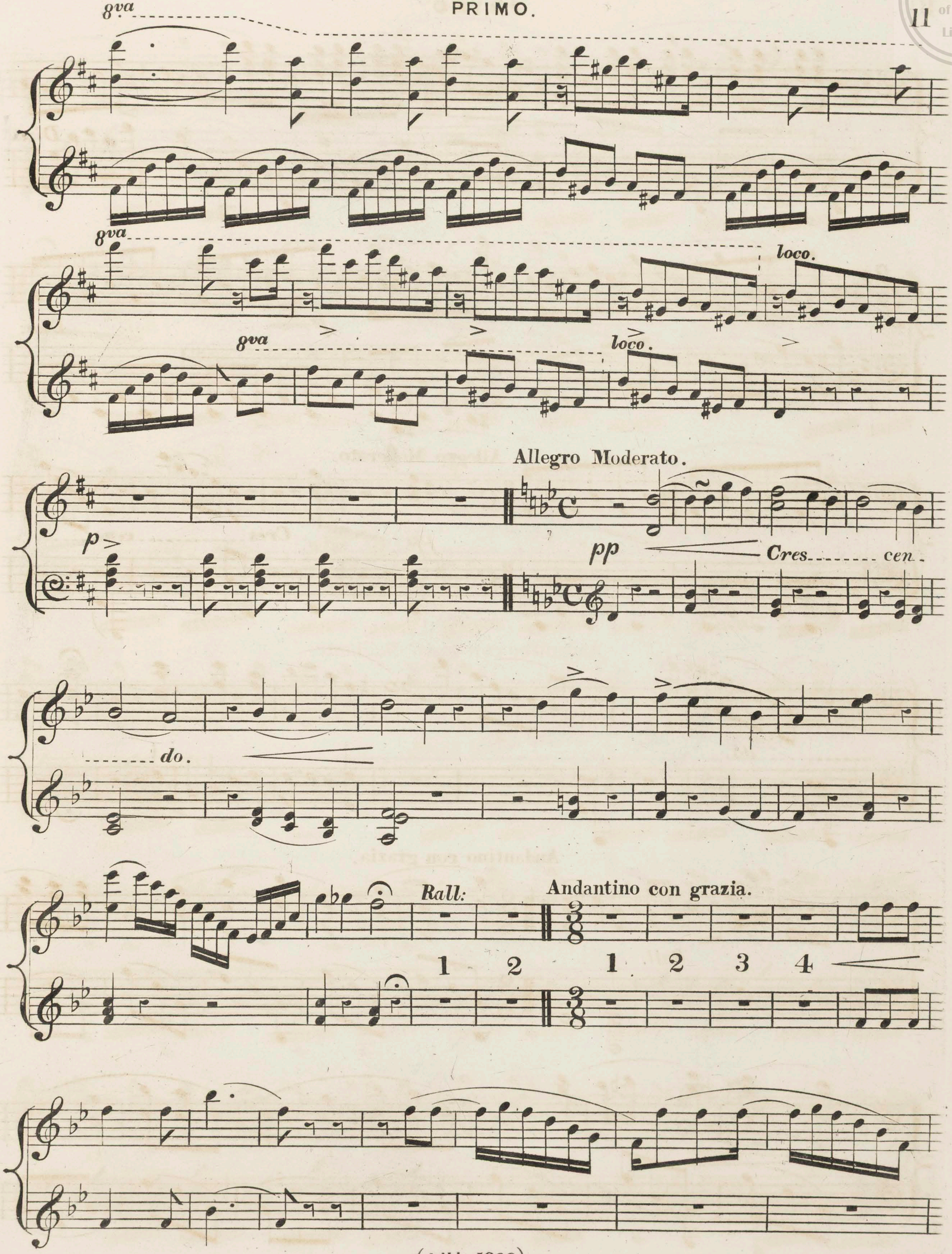

p
pp
ff
p
8va
1
ff
8va
p
f
8va

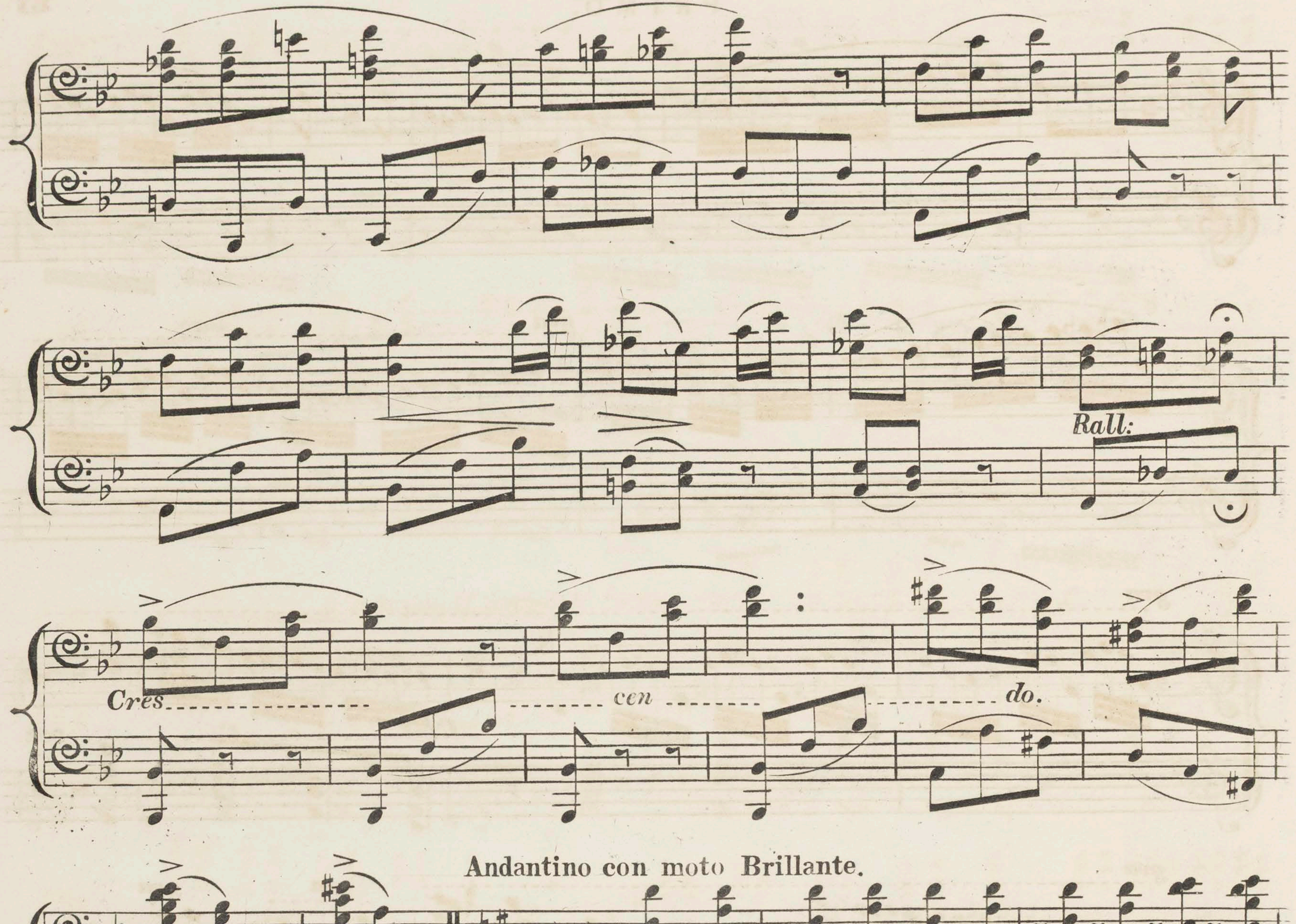

ff
mf
ff
ff

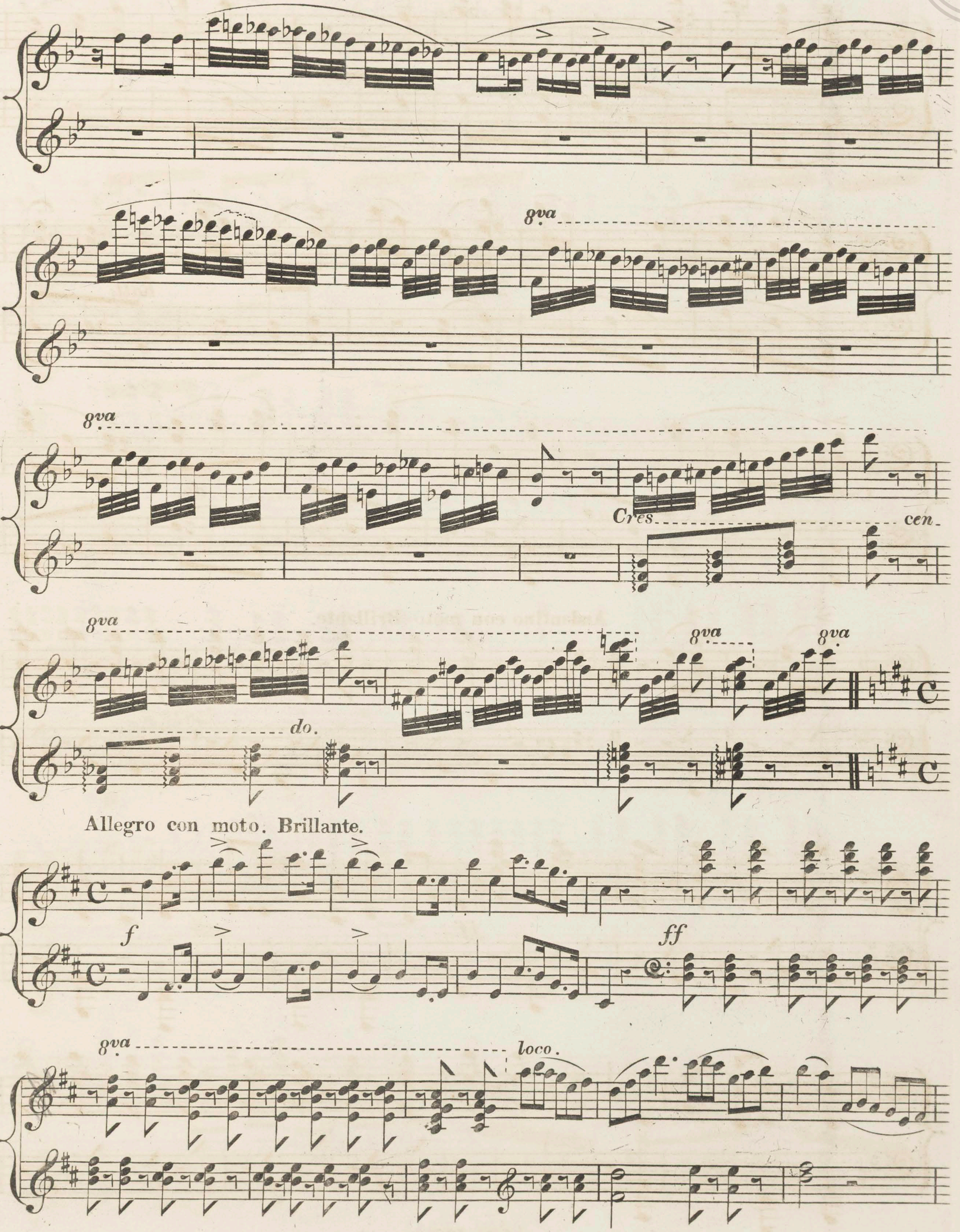
92


8va
8va
8va
8va
ff
8va
8va
ff


Dim:
p
Dim:
Allegro Moderato.
pp
Cres
cen
do.
Andantino con grazia.
Rall:


8va
8va
loco.
8va
loco.
p
Allegro Moderato.
pp
Cres
cen
do.
Rall:
Andantino con grazia.
1 2
1 2 3 4

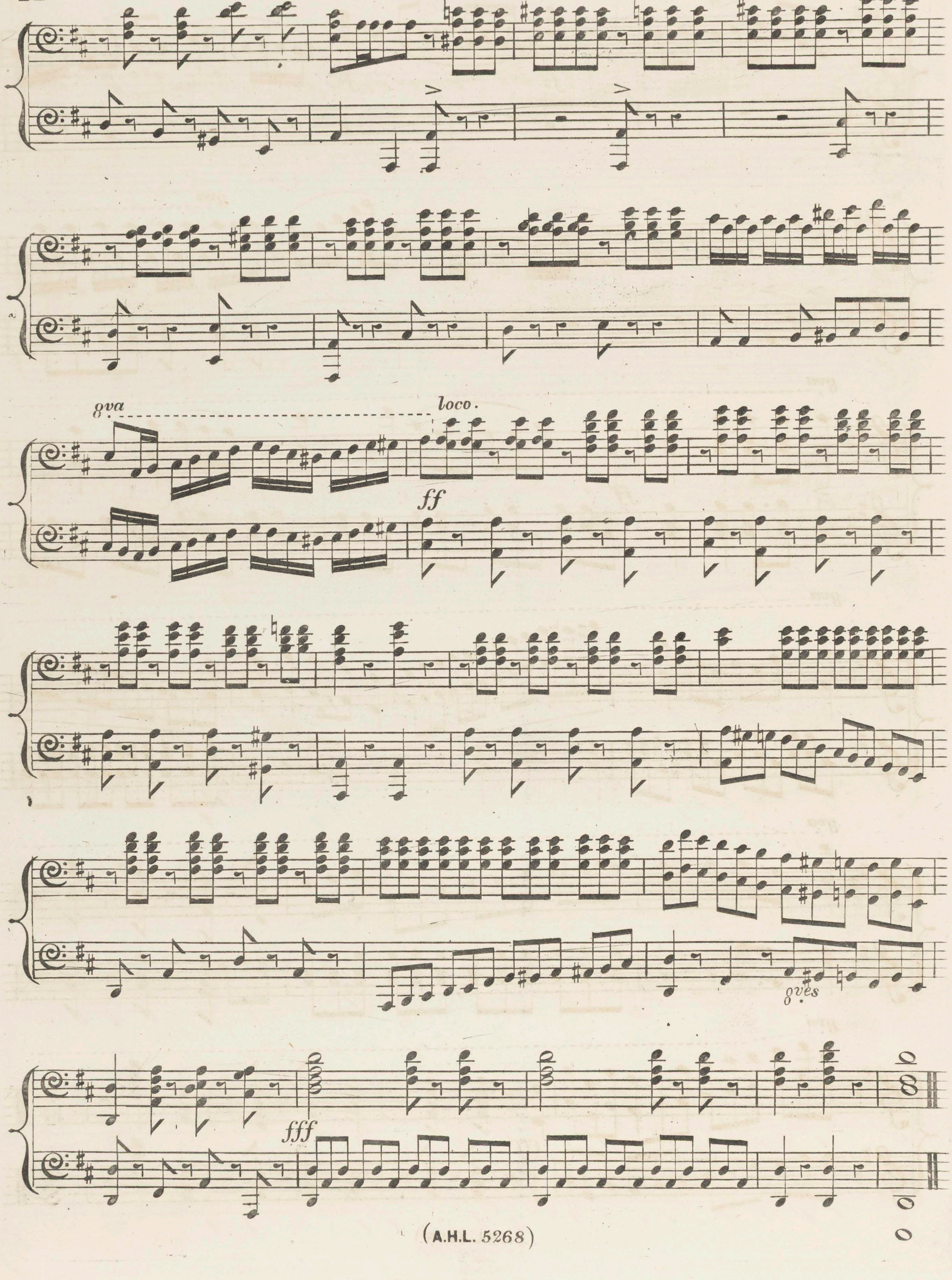

Rall:
Cres
cen
do.
Andantino con moto Brillante.
f
ff

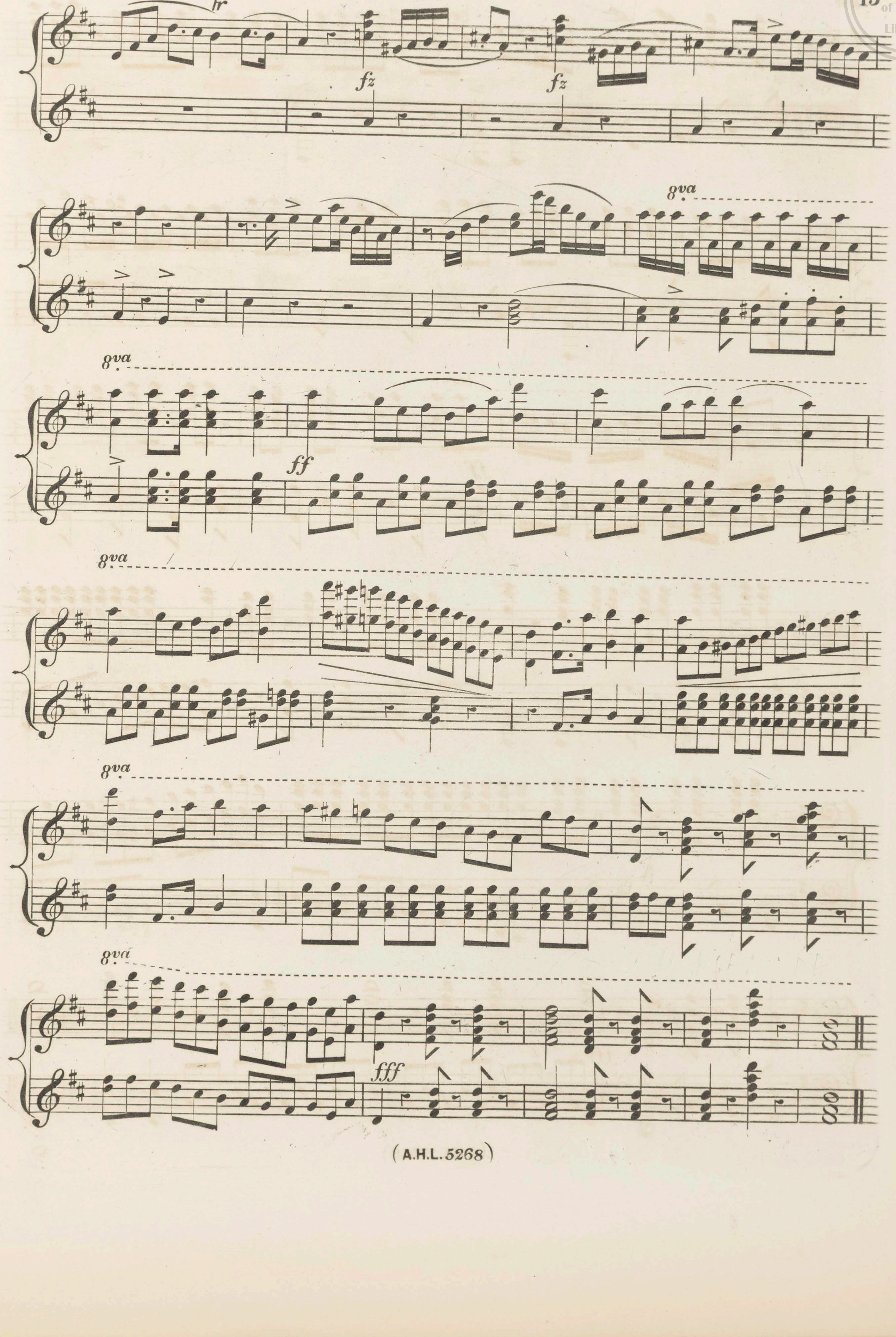

8va
8va
Cres.
cen
8va
do.
8va
8va
Allegro con moto. Brillante.
f
ff
8va
loco.

[illegible]

bass

SECONDO.


8va
loco.
ff
8ves
fff


tr
fz
fz
8va
8va
ff
8va
8va
8va
fff

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Dedicated to Mrs. Du Bois.

RECOLLECTIONS
OF
FRA DIAVOLO,

Duets

FOR THE
PIANO FORTE,

BY
C. A. MACIRONE.

Ent. Sta. Hall.

No. 2

No. 1. Price 4/- 1858
2 ,, 5/- 1858..

LONDON,
ADDISON, HOLLIER & LUCAS, 210, REGENT STREET.

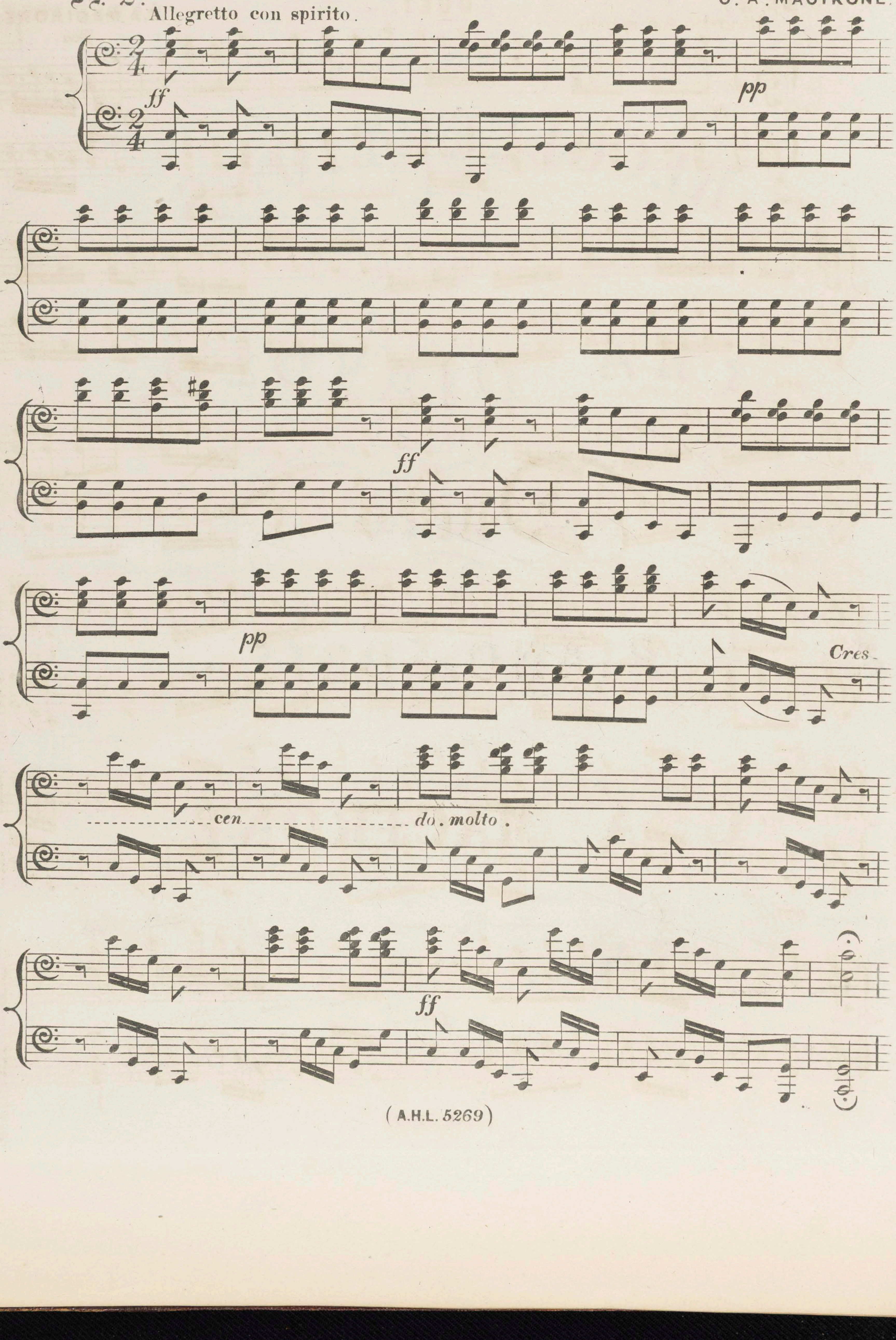
SECONDO.

RECOLLECTIONS OF FRA DIAVOLO.

DUET.

No. 2.

C. A. MACIRONE.



Allegretto con spirito.
ff
pp
ff
pp
Cres-
cen-
do. molto.
ff

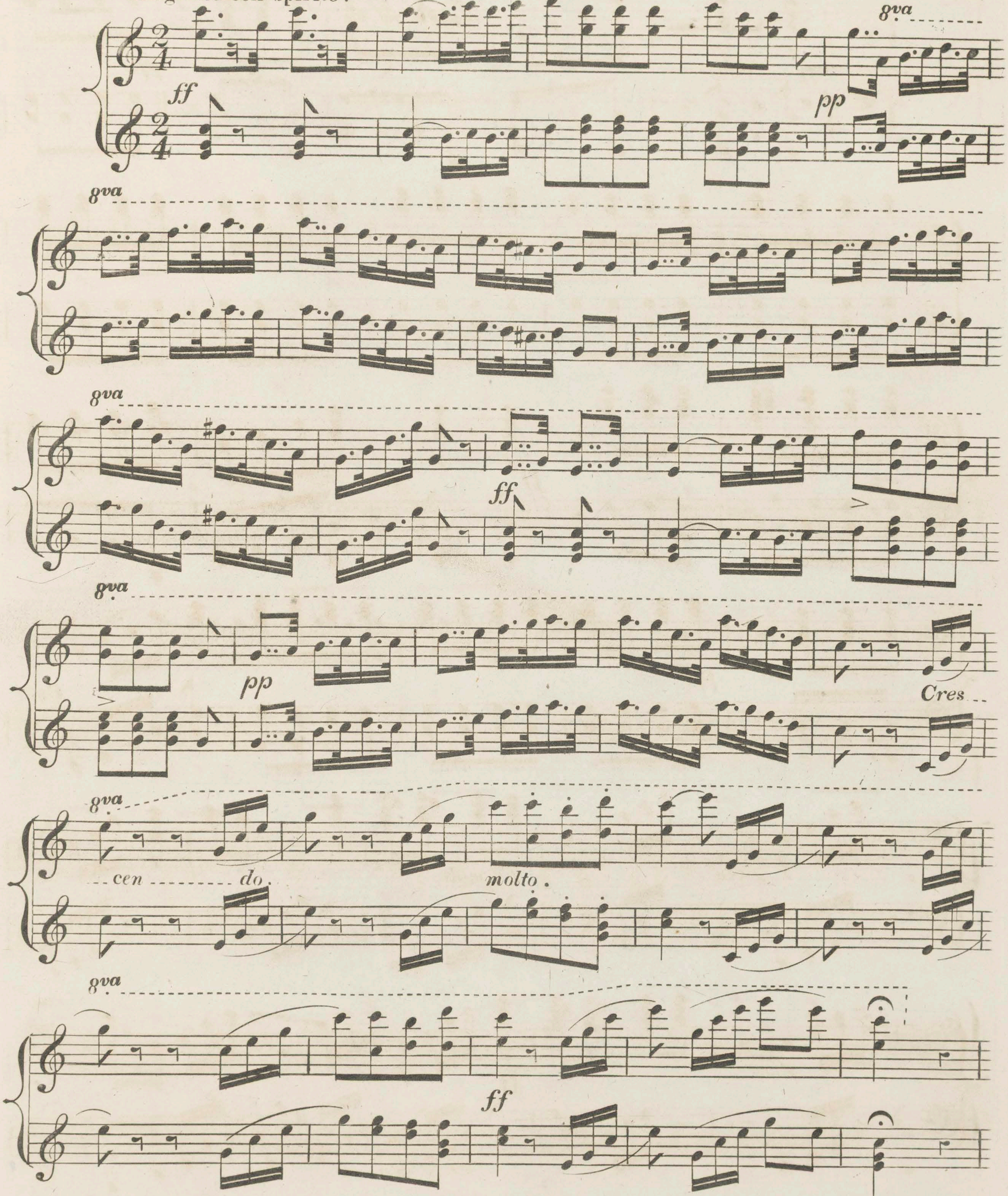
RECOLLECTIONS OF FRA DIAVOLO.

No. 2.

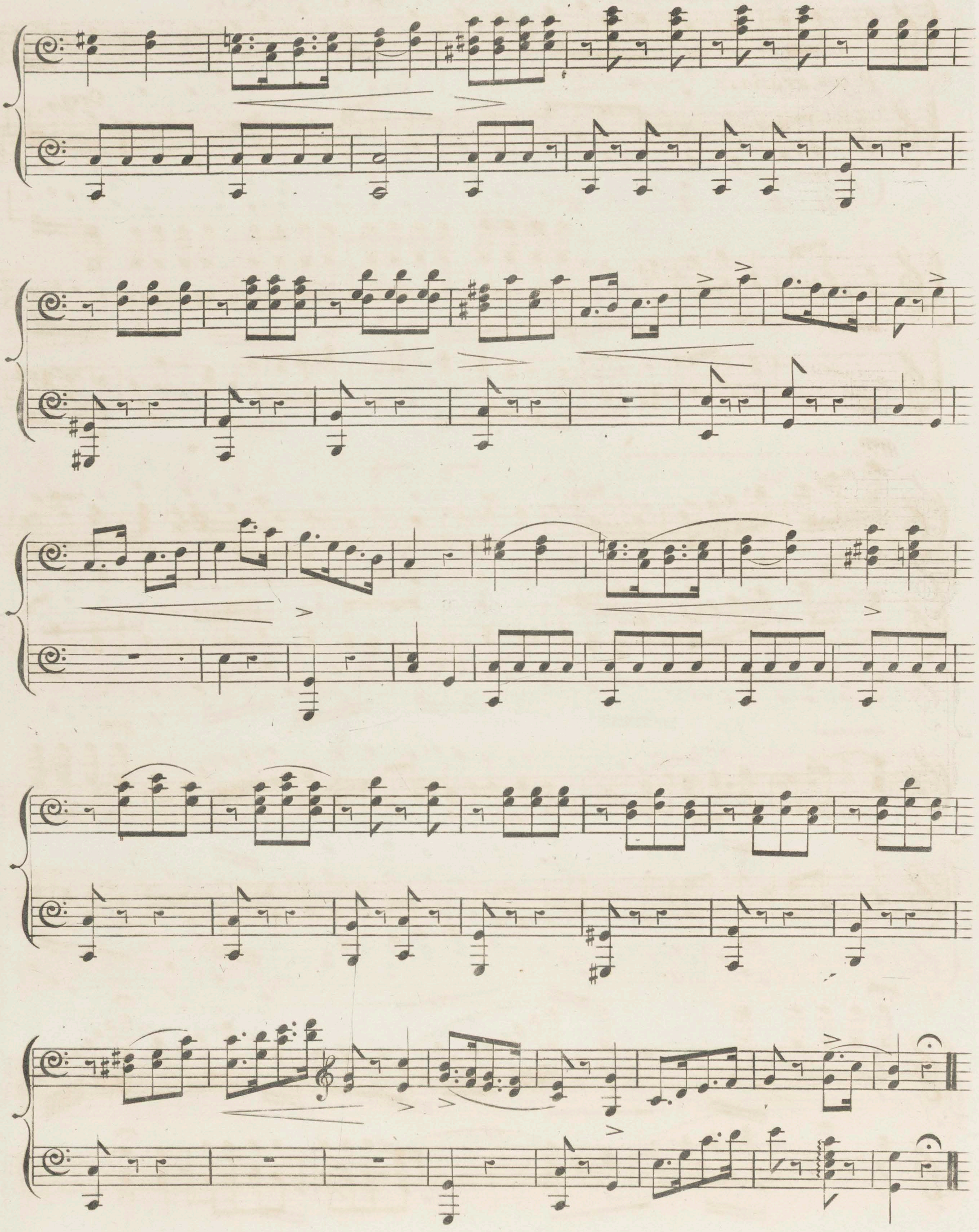
DUET.

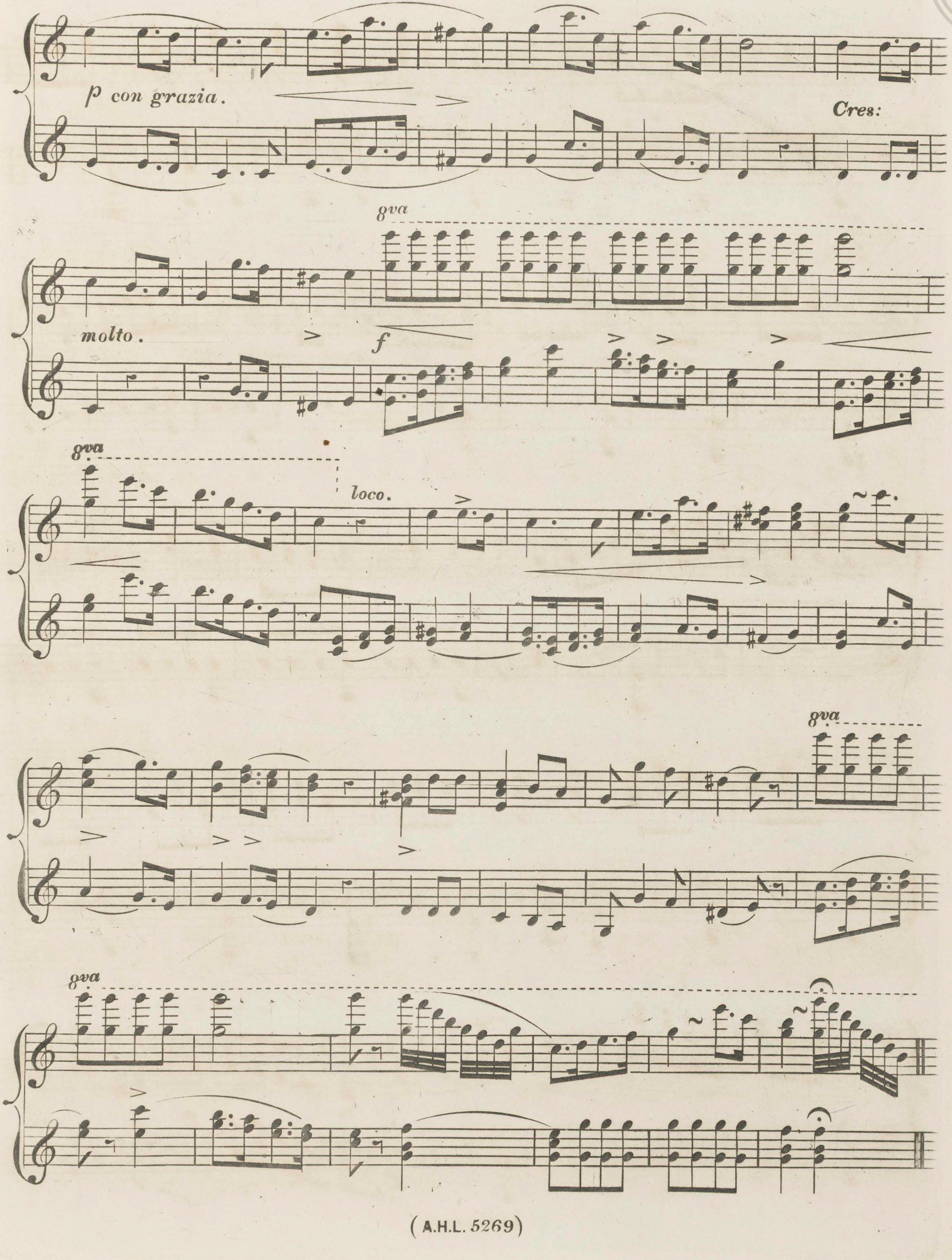
C. A. MACIRONE.

Allegretto con spirito.

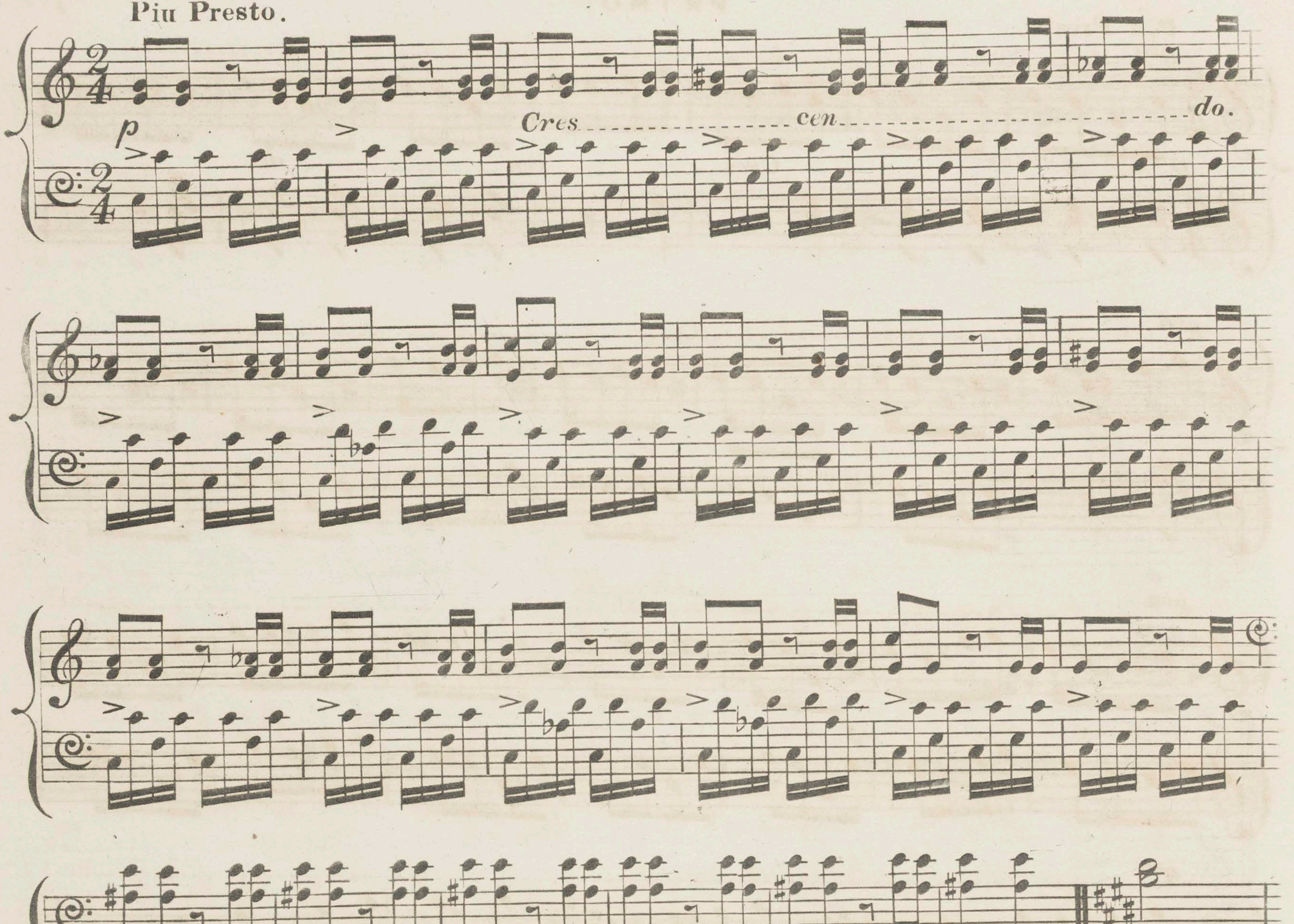


8va
ff
pp
8va
8va
ff
8va
pp
Cres
8va
cen
do.
molto.
8va
ff

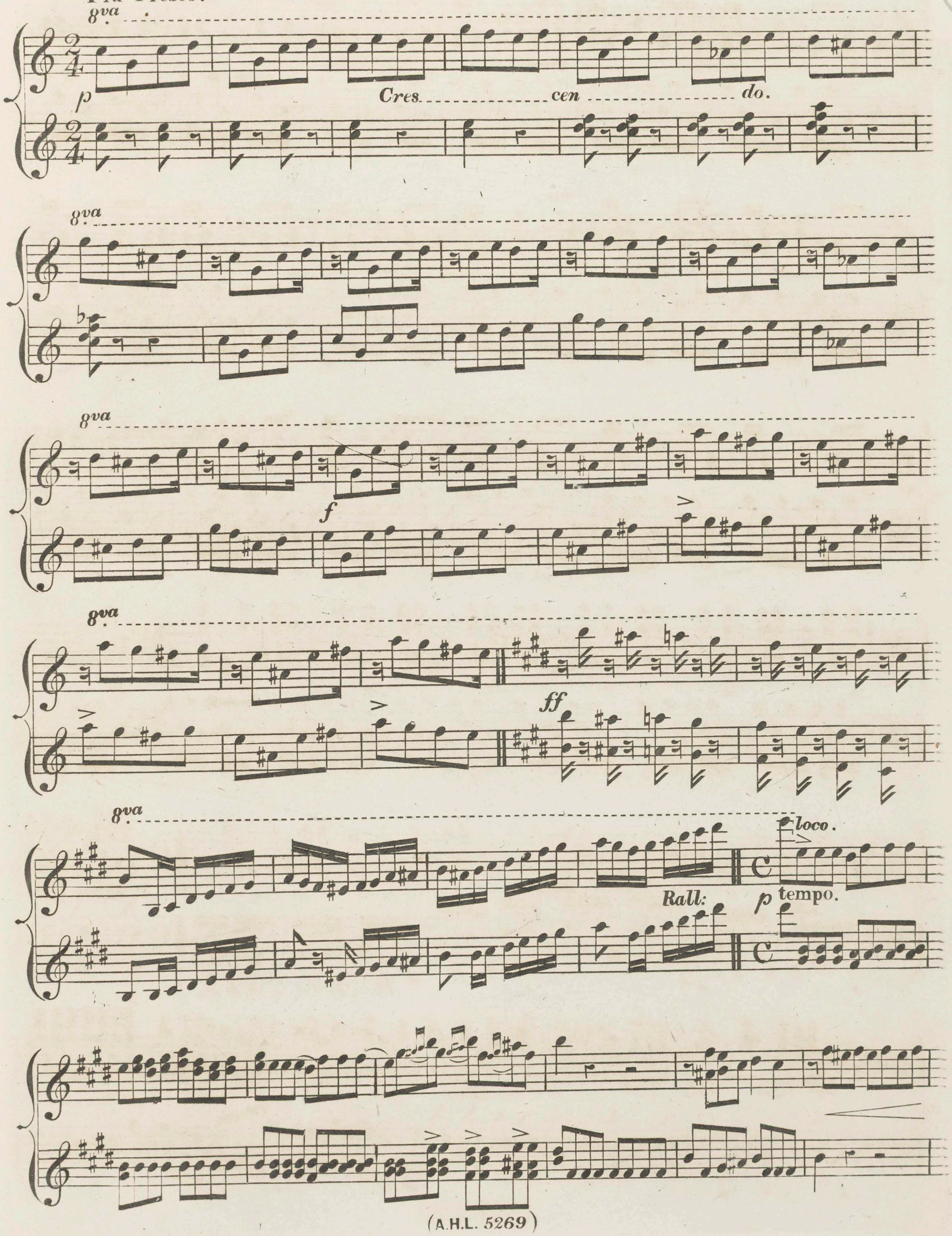


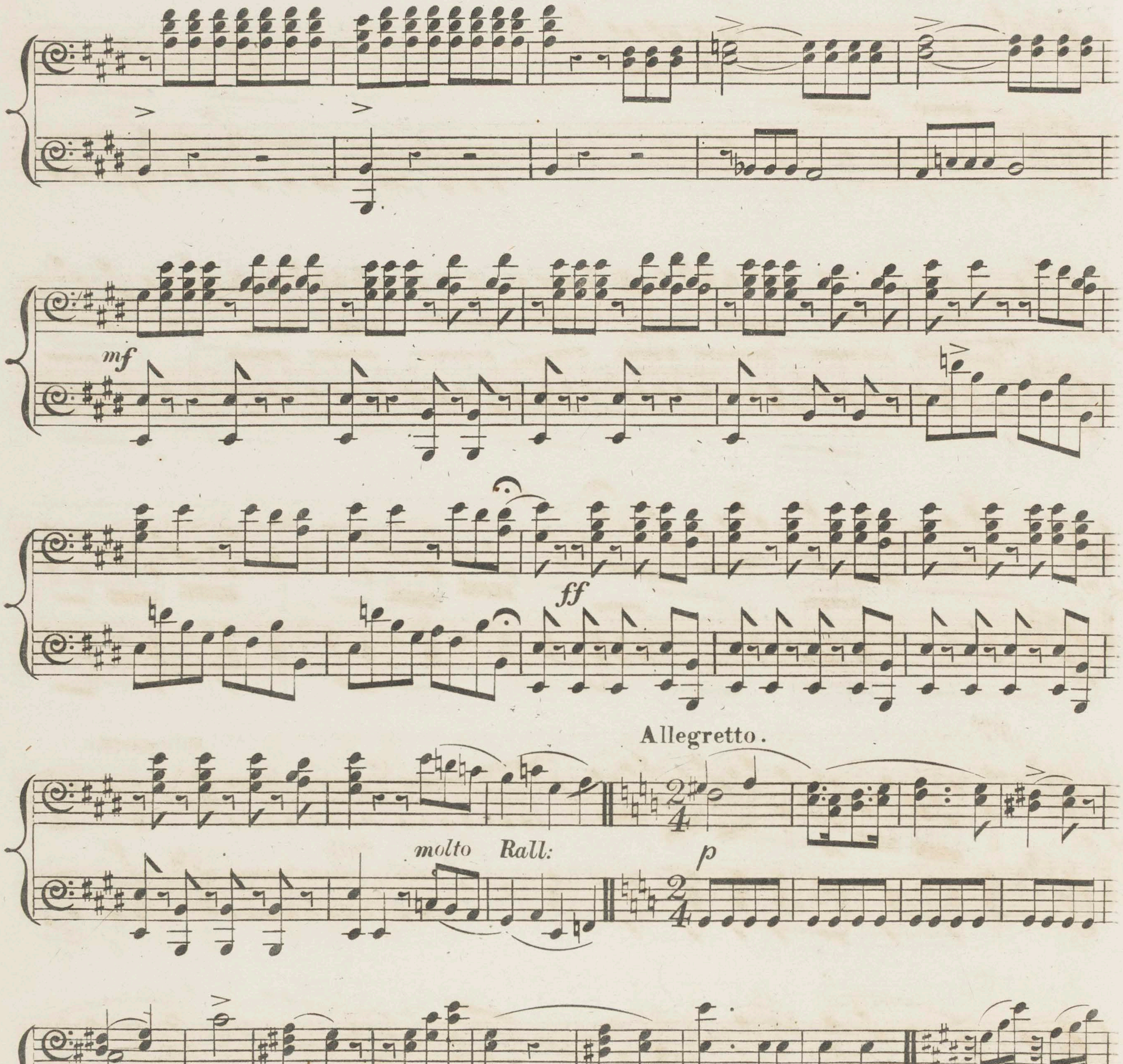

p con grazia.
Cres:
8va
molto.
f
8va
loco.
8va
8va

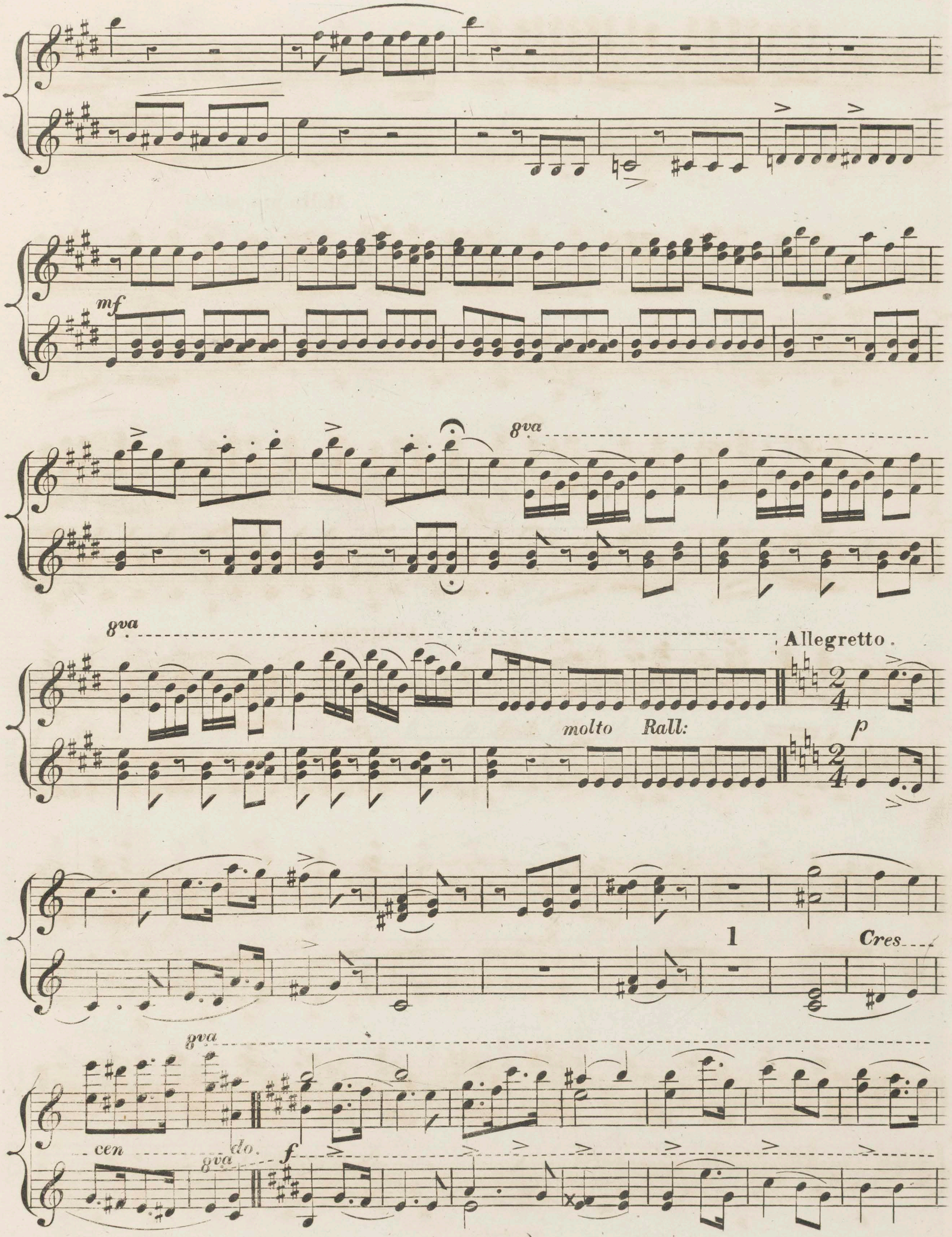
Piu Presto.

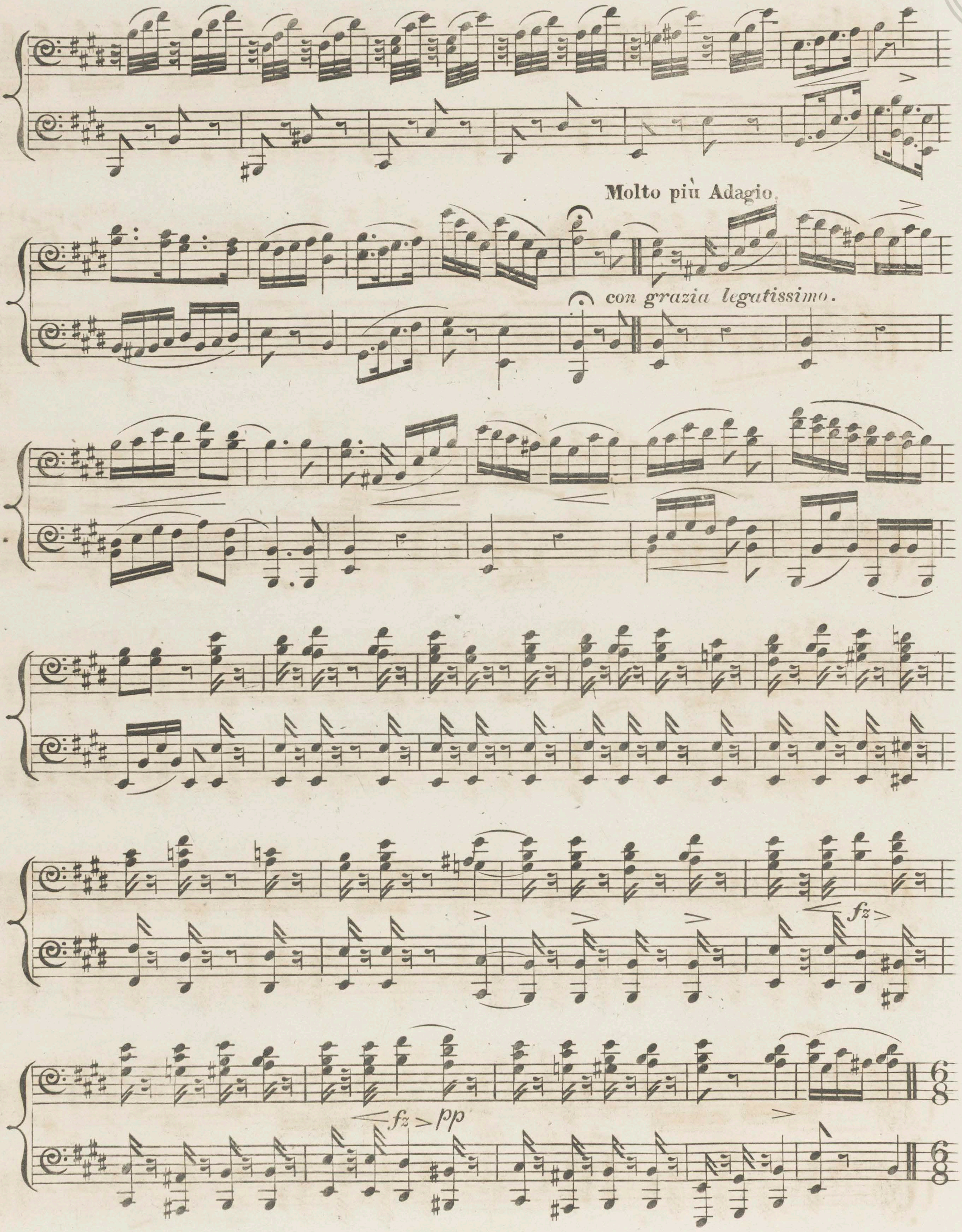

p
Cres
cen
do.
ff
Rall:
p tempo.

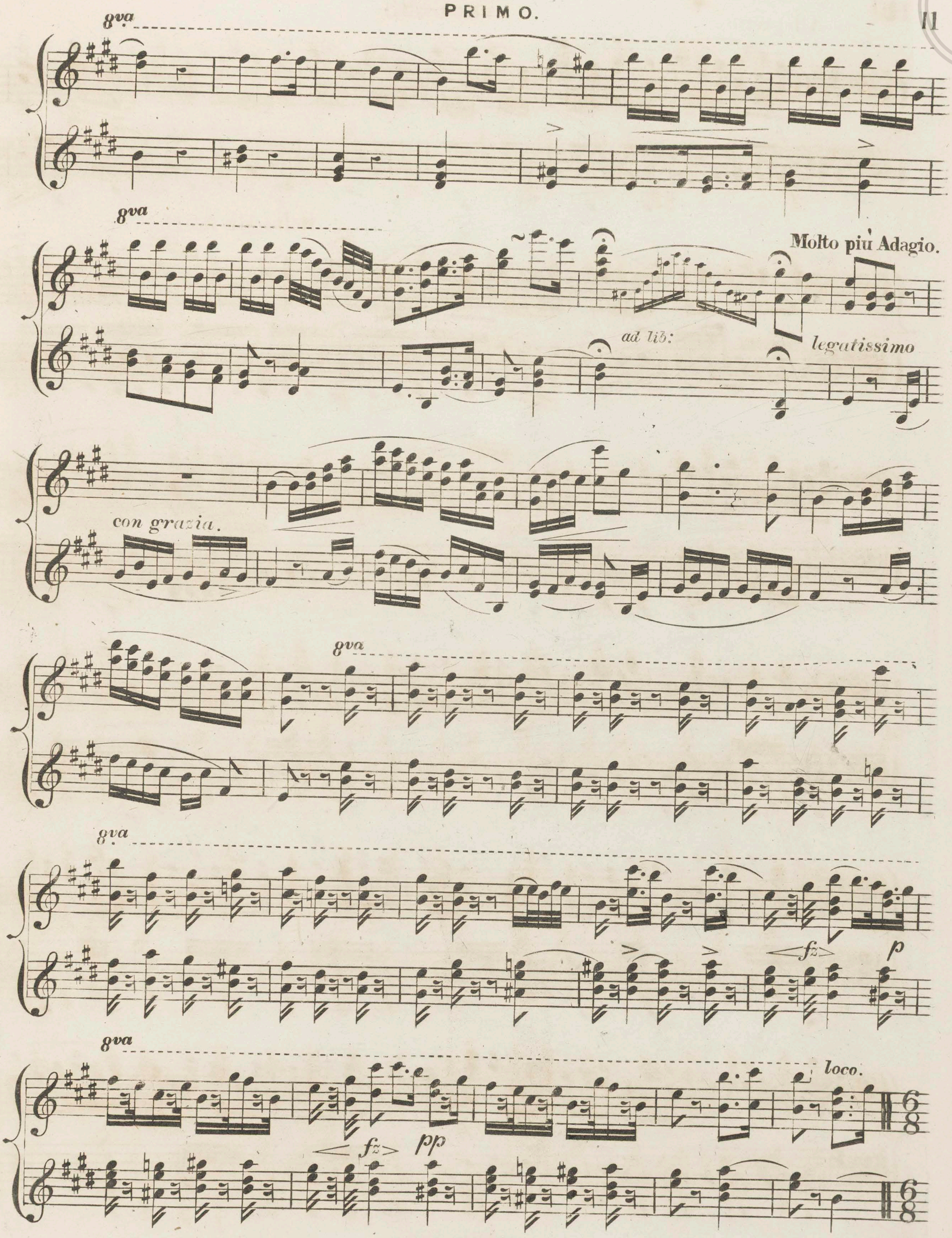
Più Presto.


8va
p
Cres. cen do.
8va
8va
f
8va
ff
8va
loco.
Rall:
p
tempo.

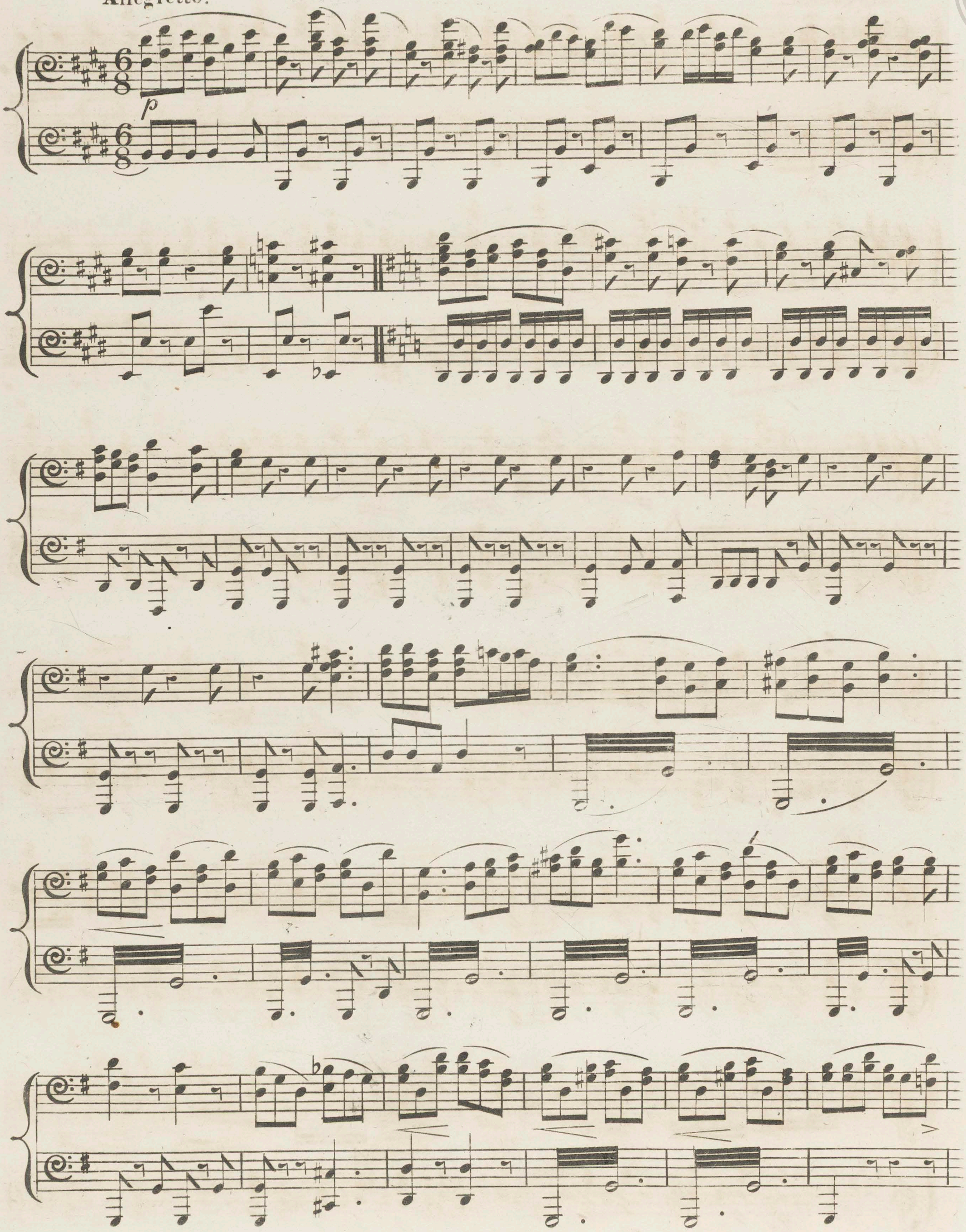

mf
ff
Allegretto.
molto Rall:
p
Cres .... cen .... do.
f

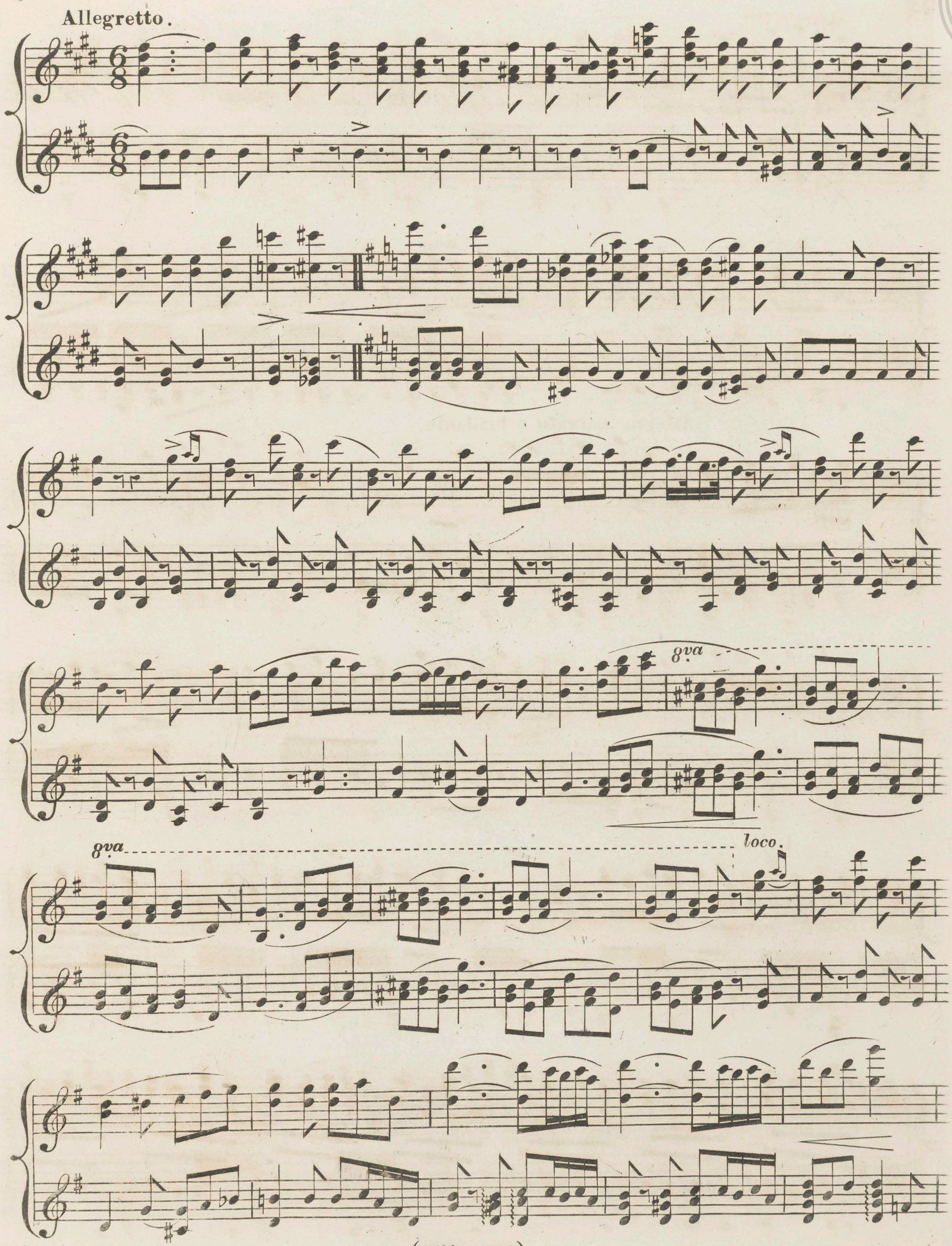

mf
8va
8va
Allegretto.
molto Rall:
2
4
p
1
Cres
cen
do.
8va
f

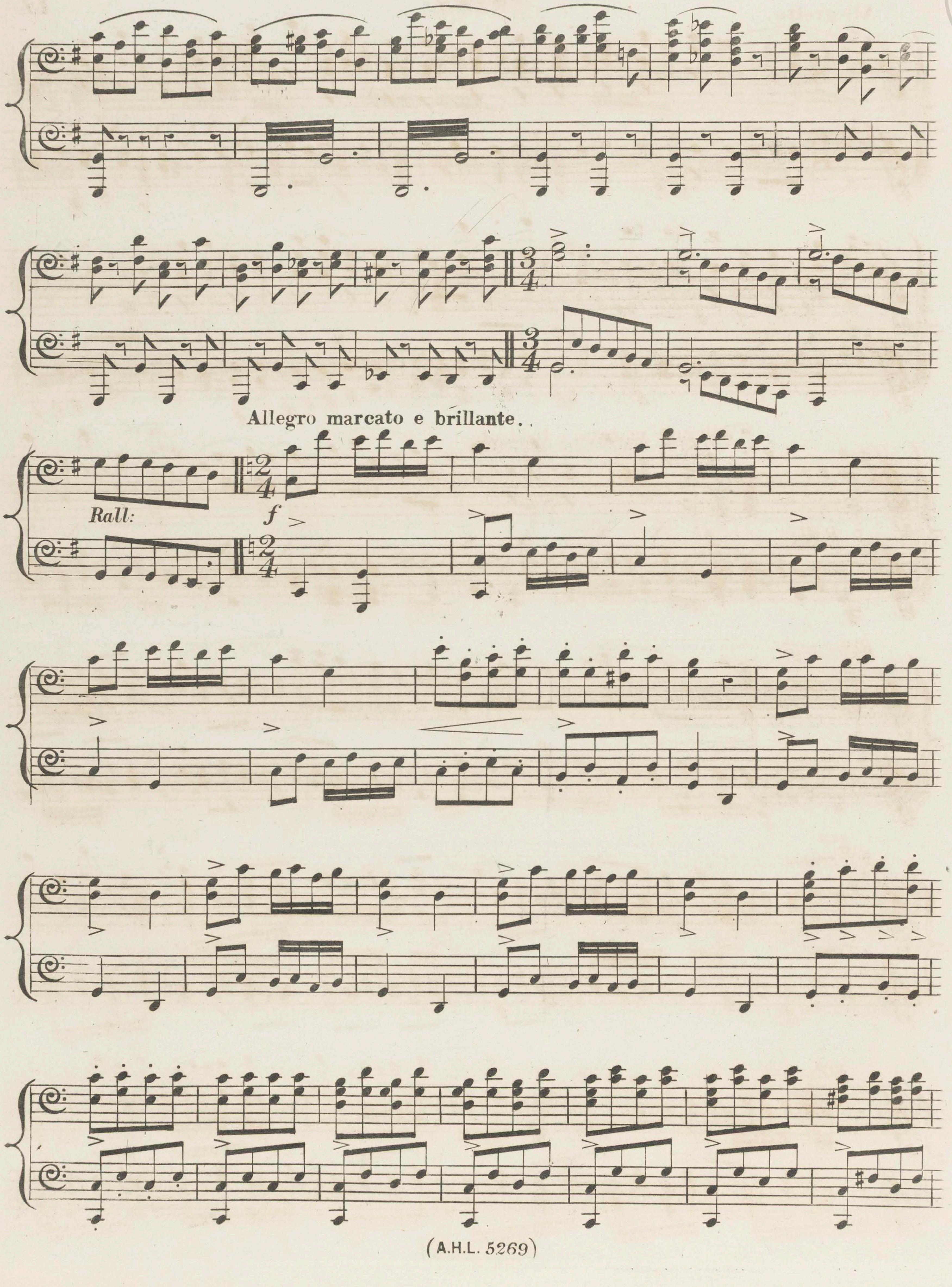

Molto più Adagio.
con grazia legatissimo.
fz
fz
pp


8va
8va
Molto più Adagio.
ad lib:
legatissimo
con grazia.
8va
8va
fz
p
8va
loco.
fz
pp

Allegretto.




Allegretto.
8va
8va
loco.


Allegro marcato e brillante.
Rall:
f

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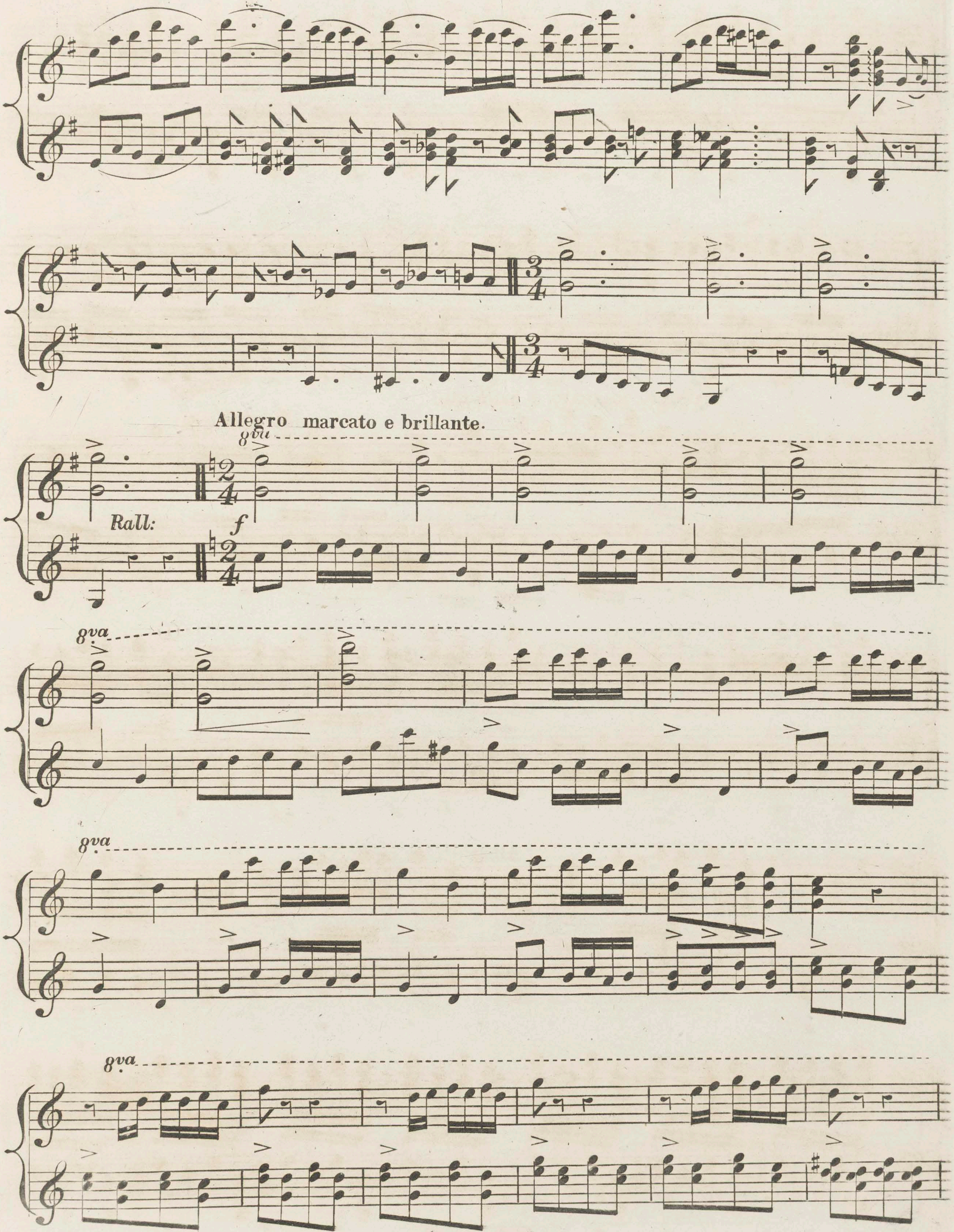
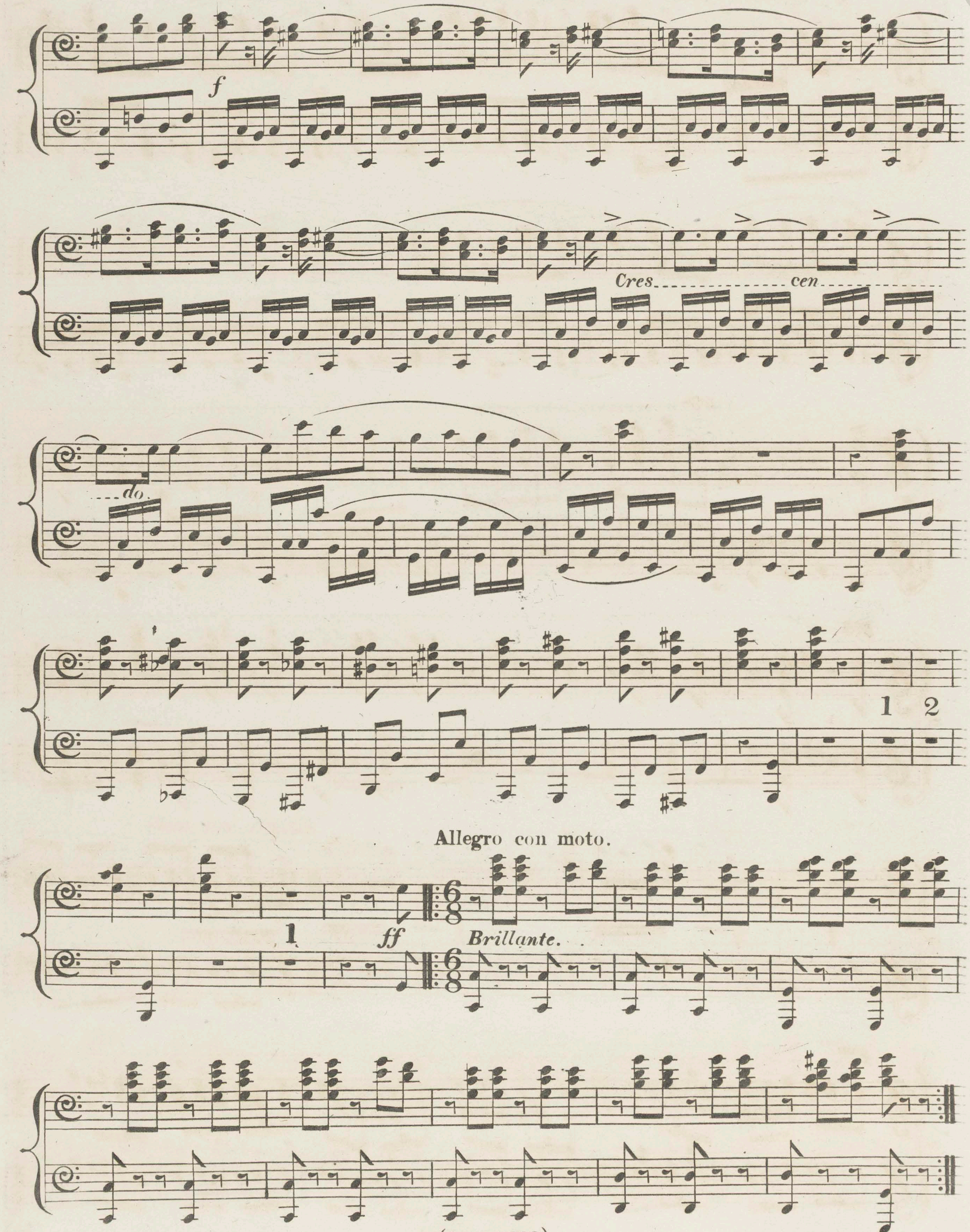
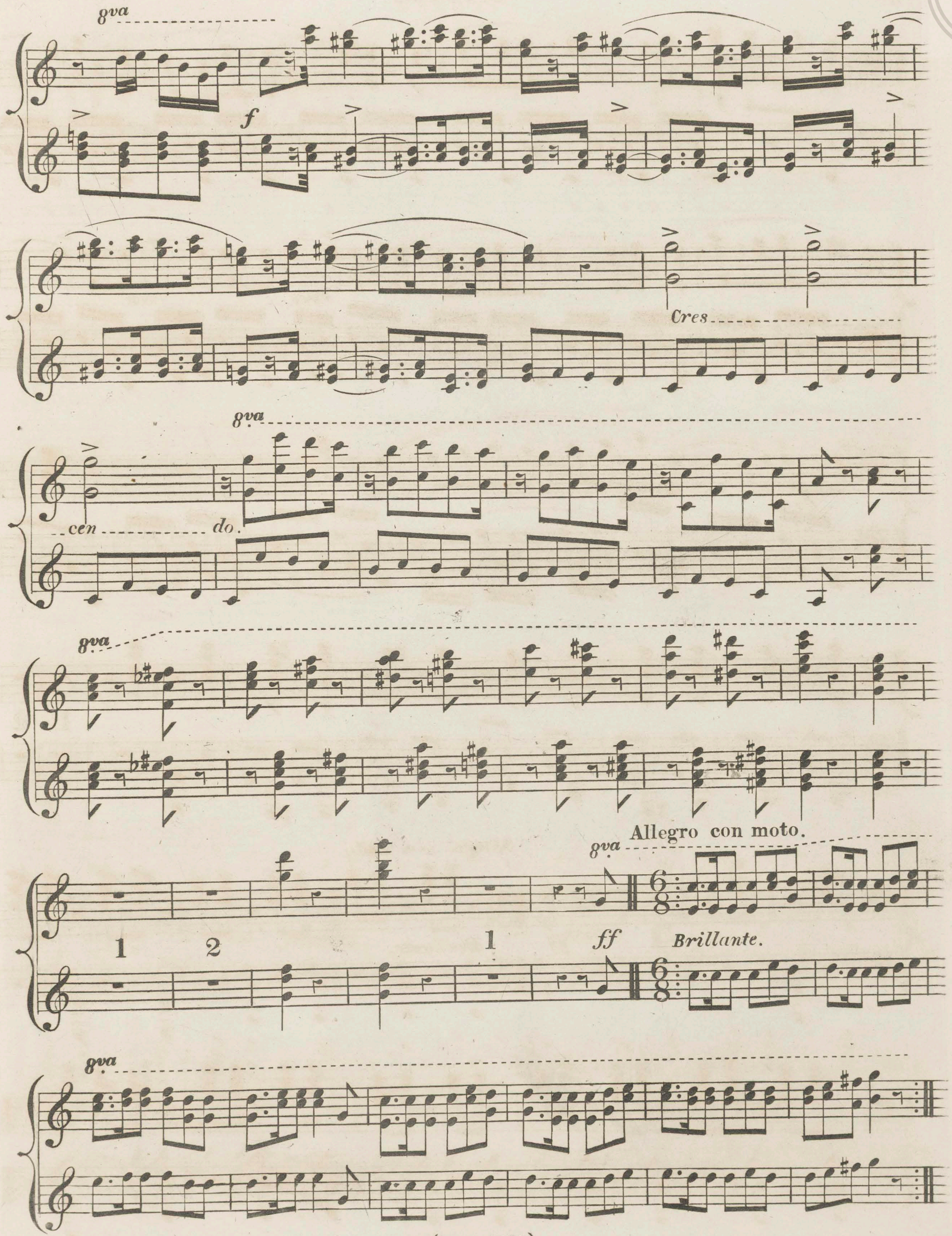
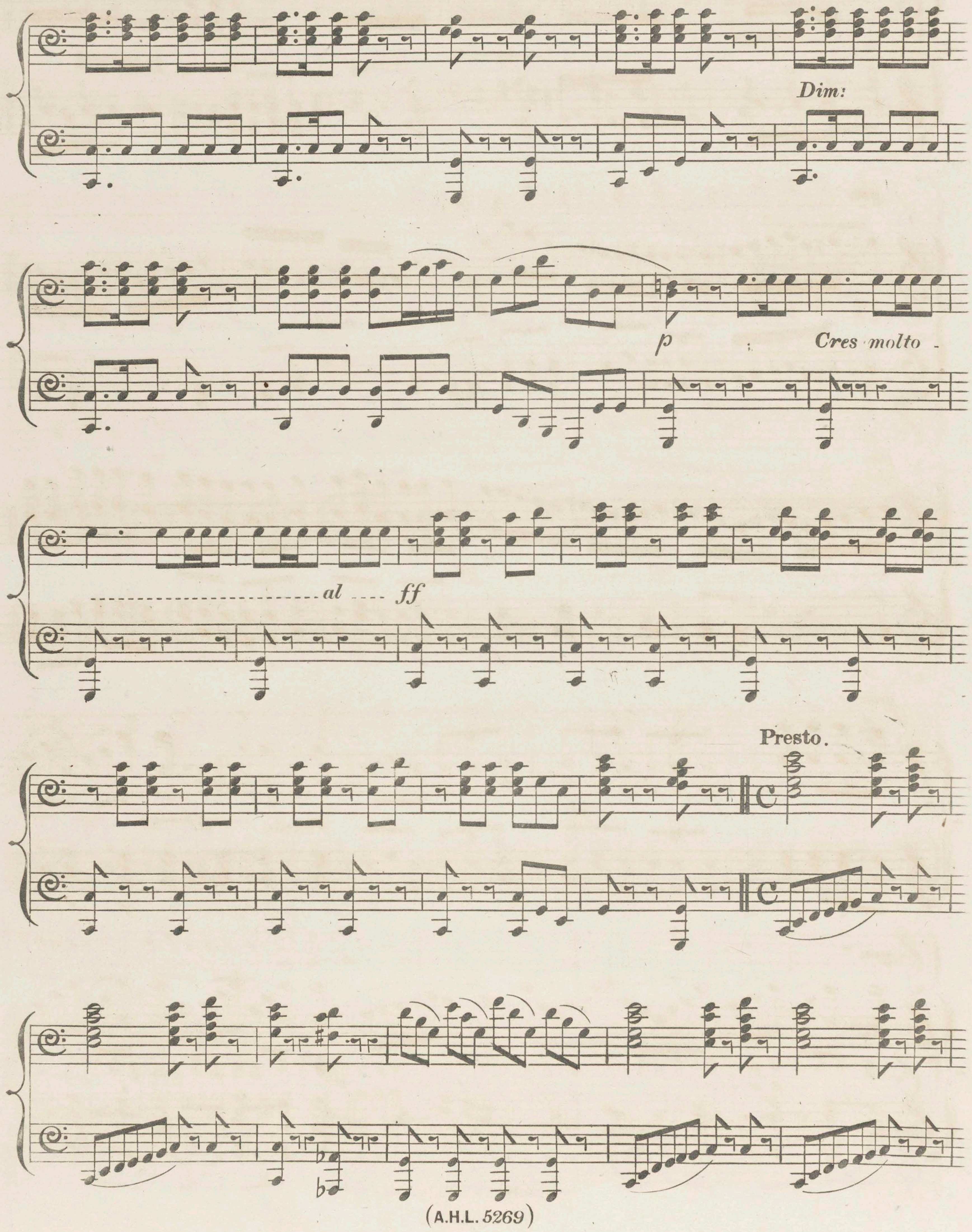
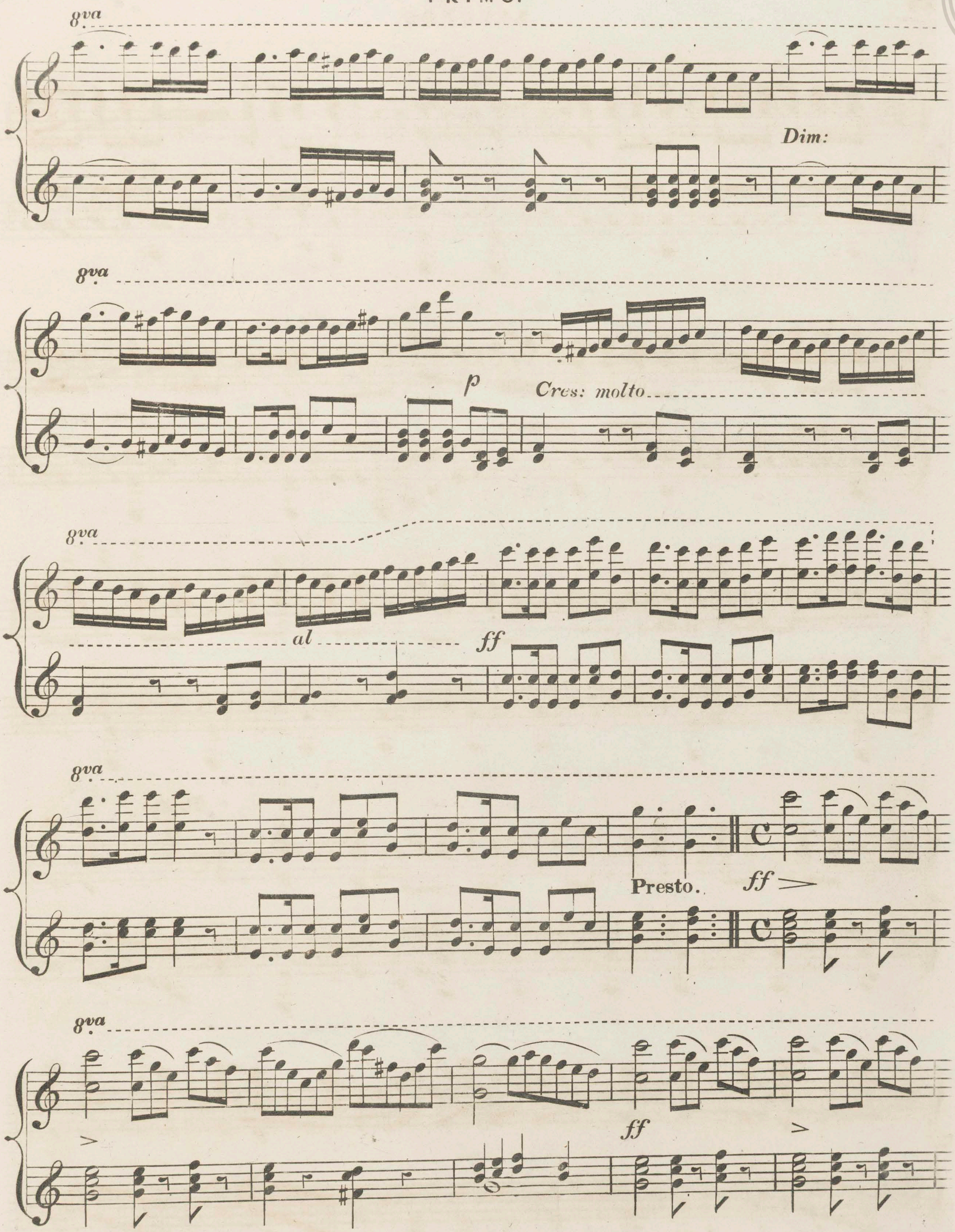

Allegro marcato e brillante.
8va
Rall:
f
8va
8va
8va

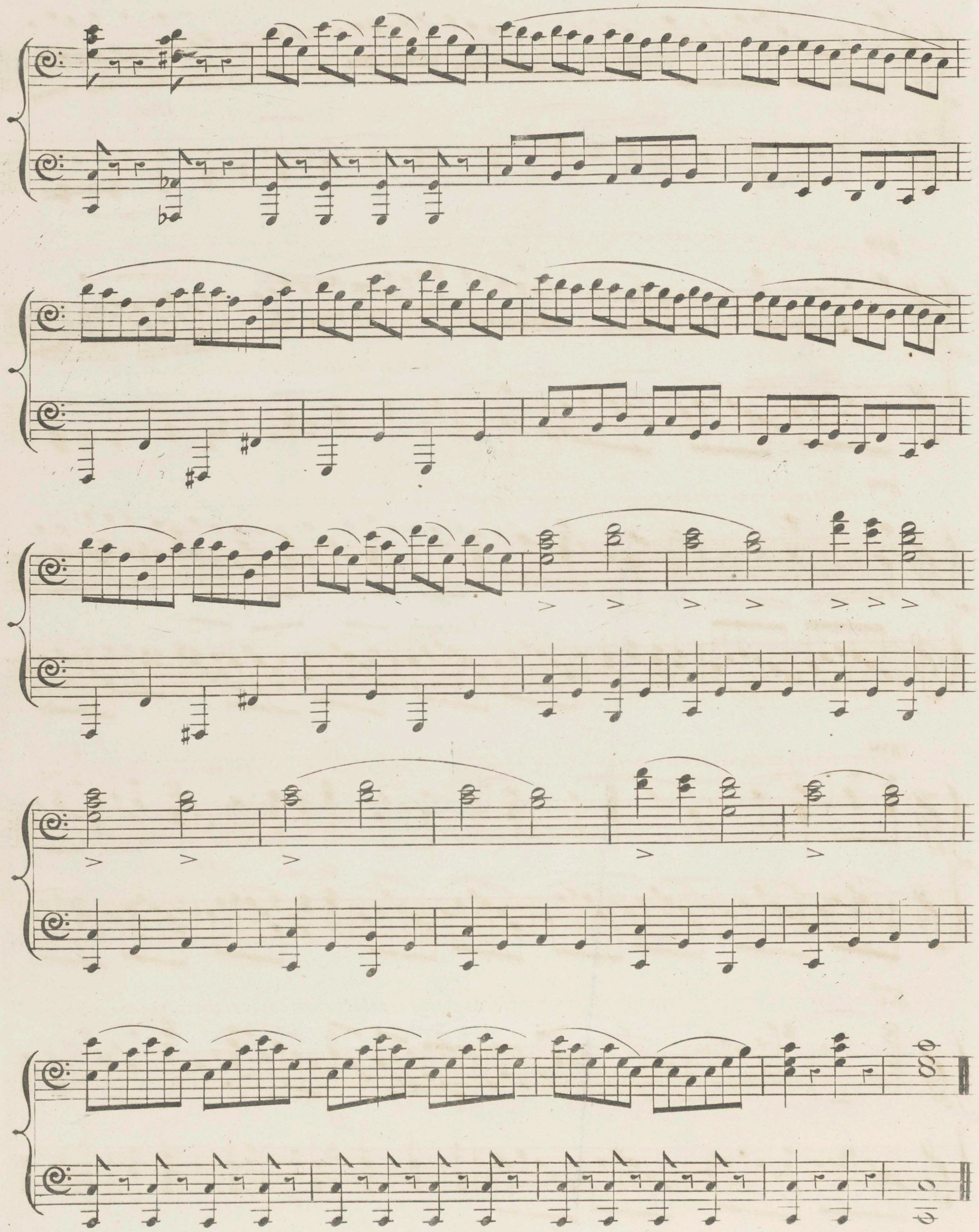

f
Cres
cen
do
1
2
Allegro con moto.
1
ff
Brillante.
6/8

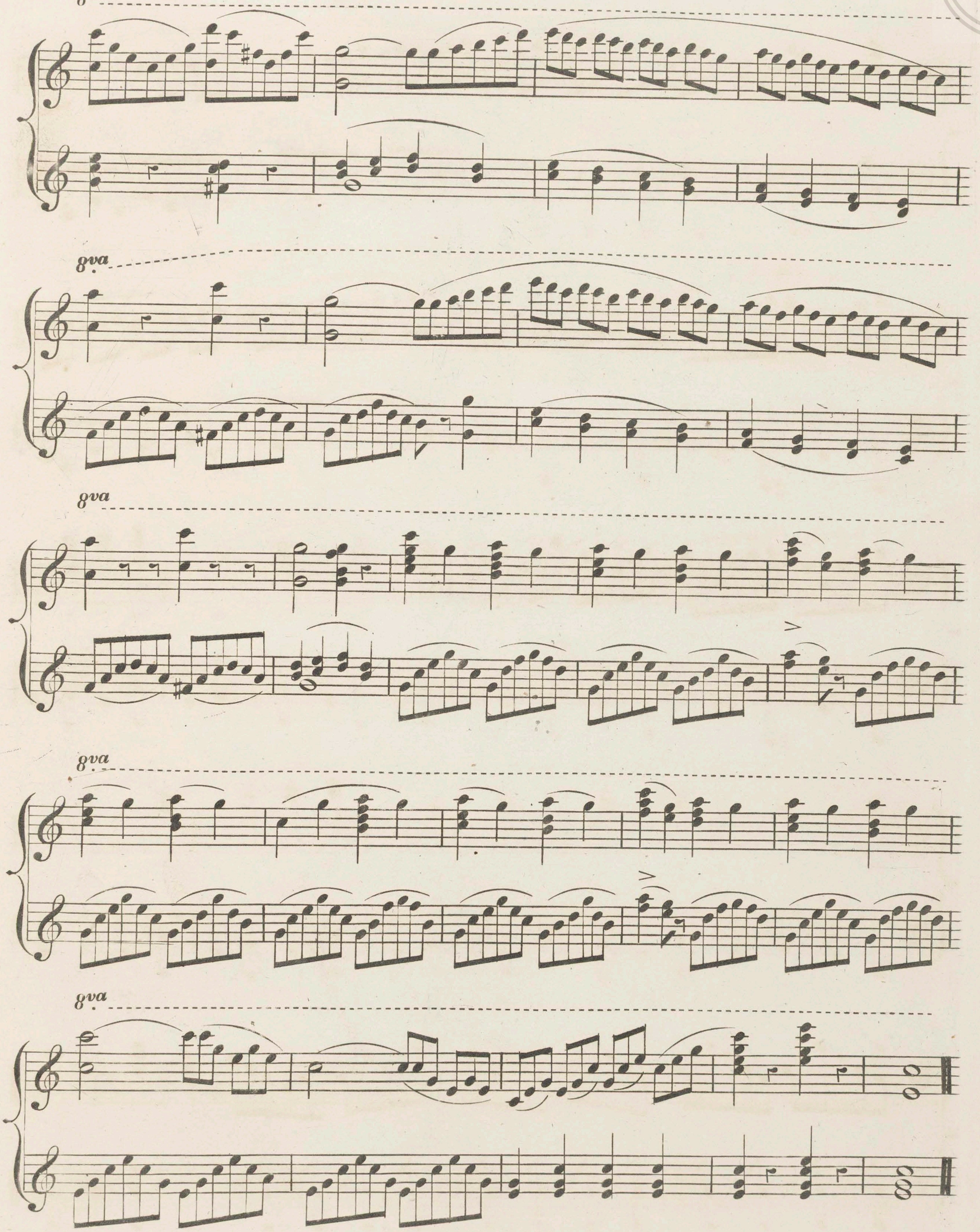

8va
f
Cres
cen
do.
8va
8va
Allegro con moto.
8va
1
2
1
ff
Brillante.
8va


Dim:
p
Cres molto
al
ff
Presto.

105


8va
Dim:
8va
p
Cres: molto
8va
al
ff
8va
Presto.
ff
8va
ff




8va
8va
8va
8va
8va

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COME TO ME OH YE CHILDREN,

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MUSIC BY

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"COME TO ME, O YE CHILDREN!"

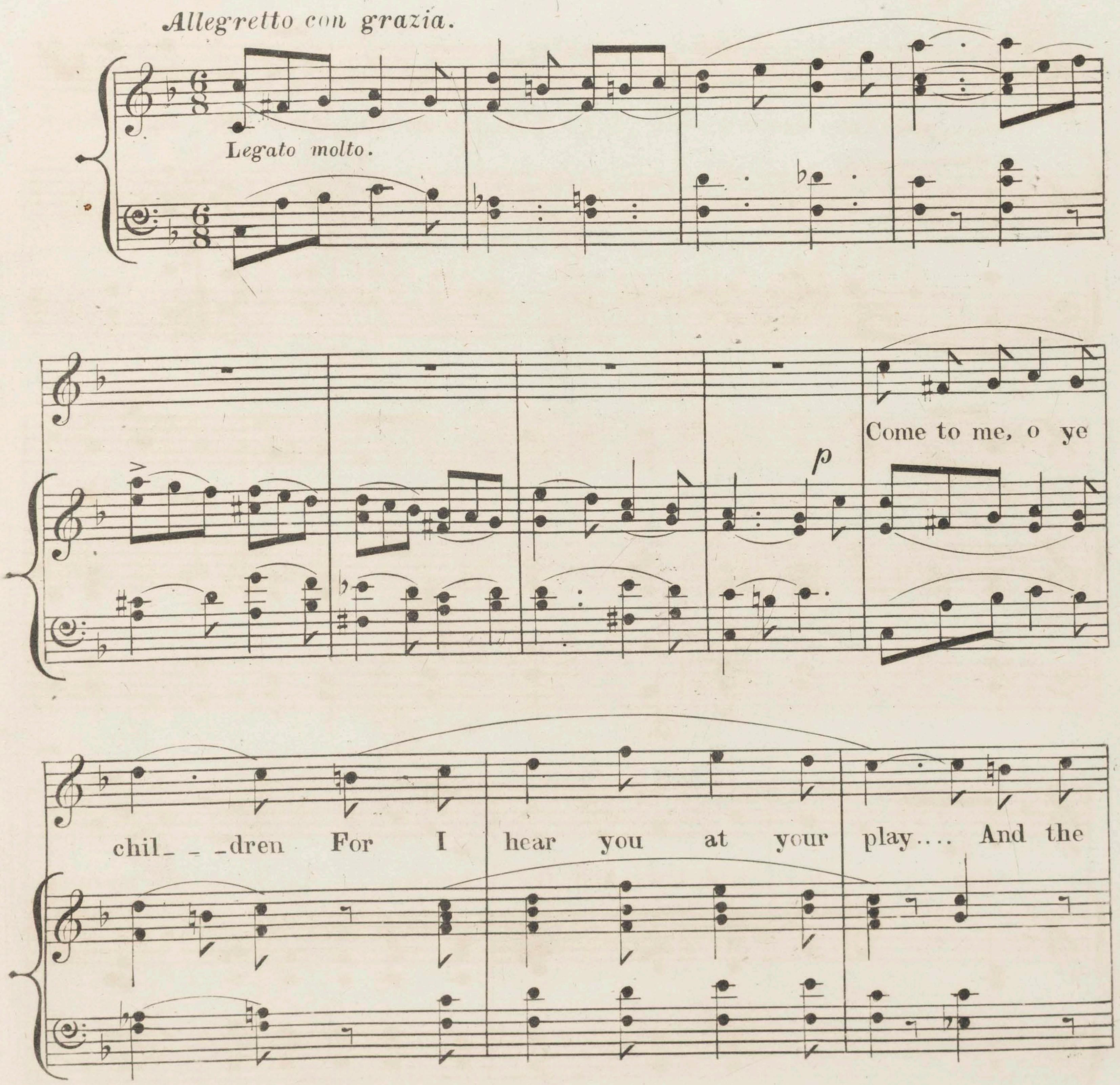
WORDS BY

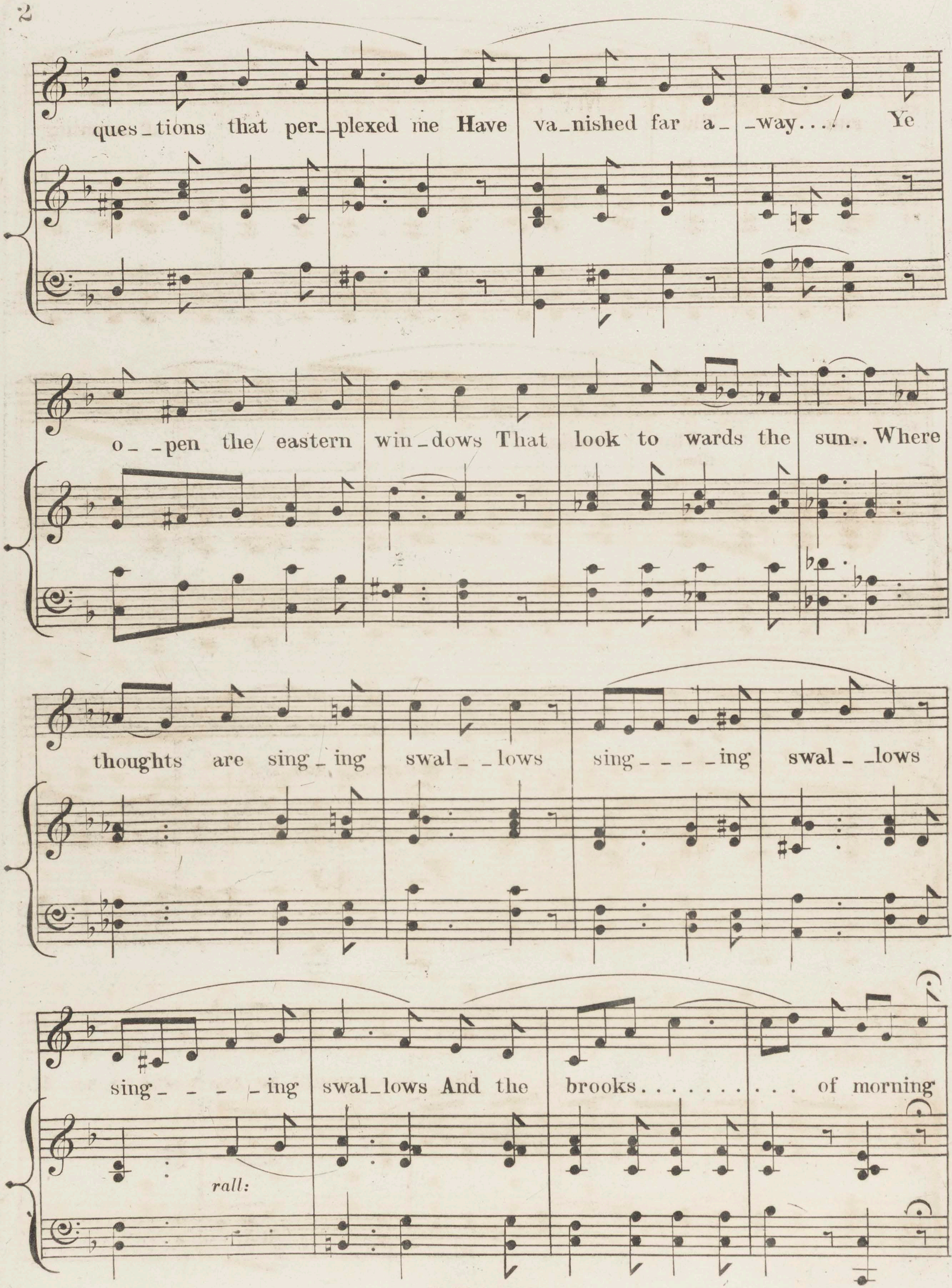
H. W. LONGFELLOW.

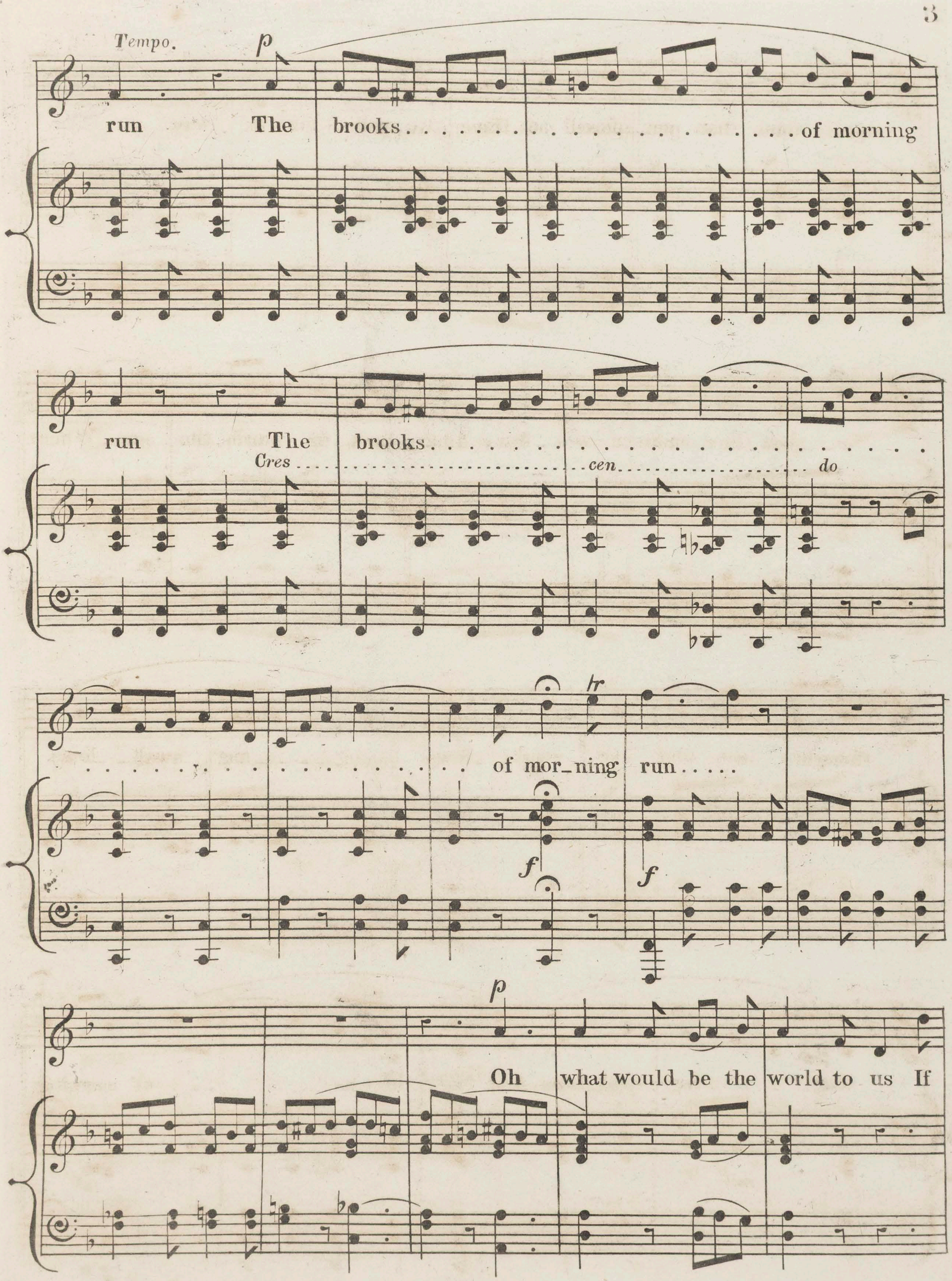
MUSIC BY

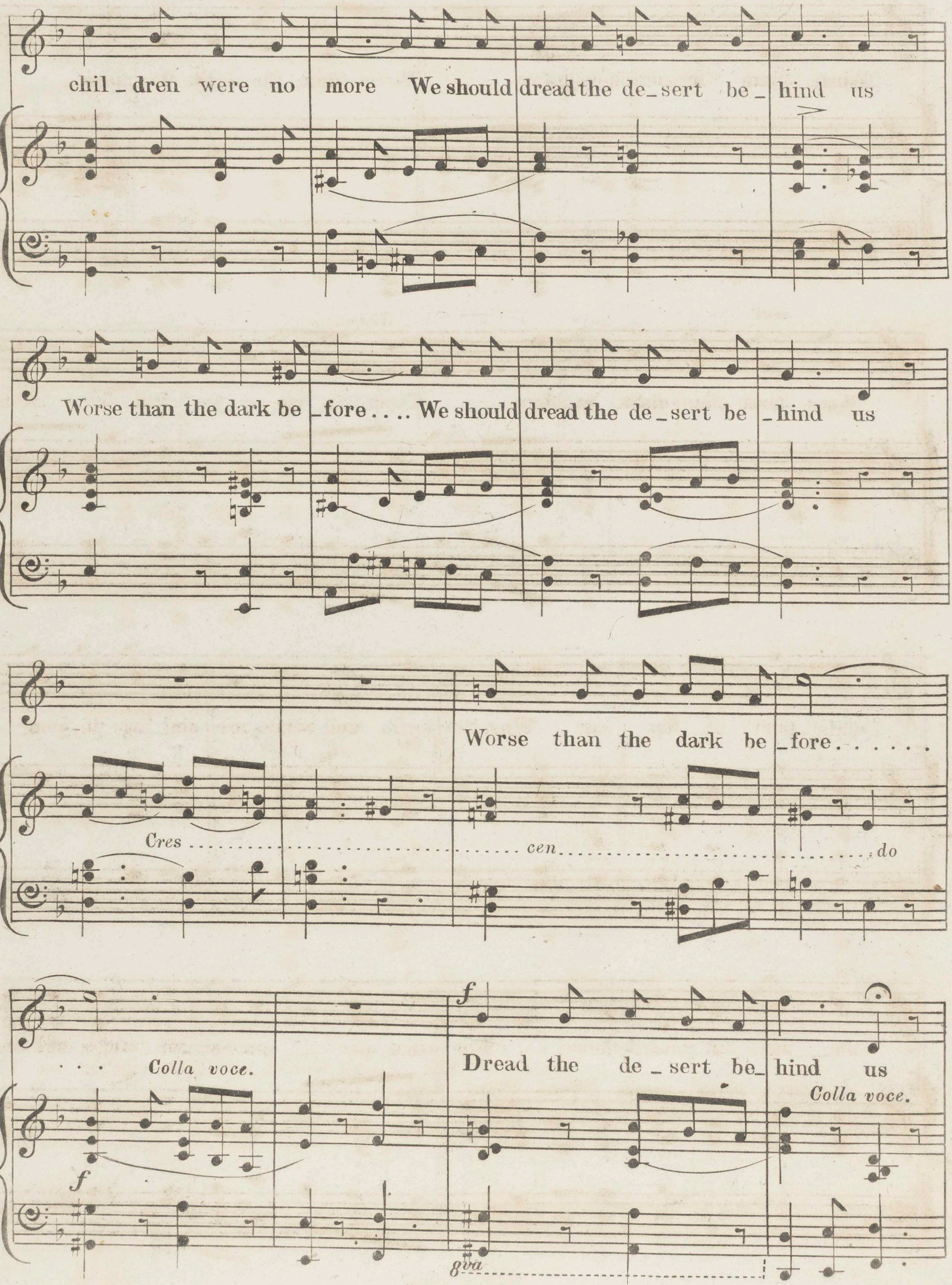
C. A. MACIRONE.

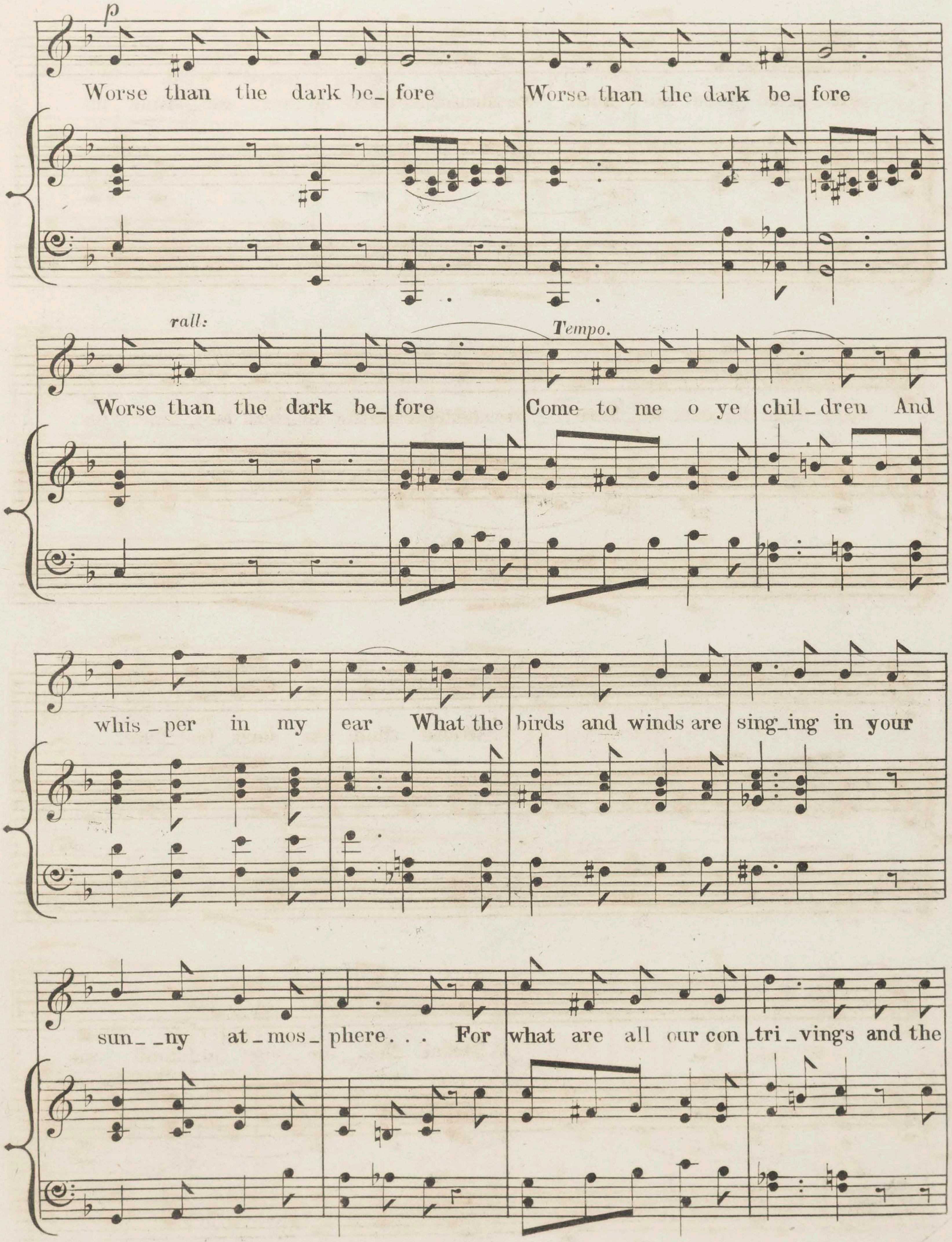
1859.

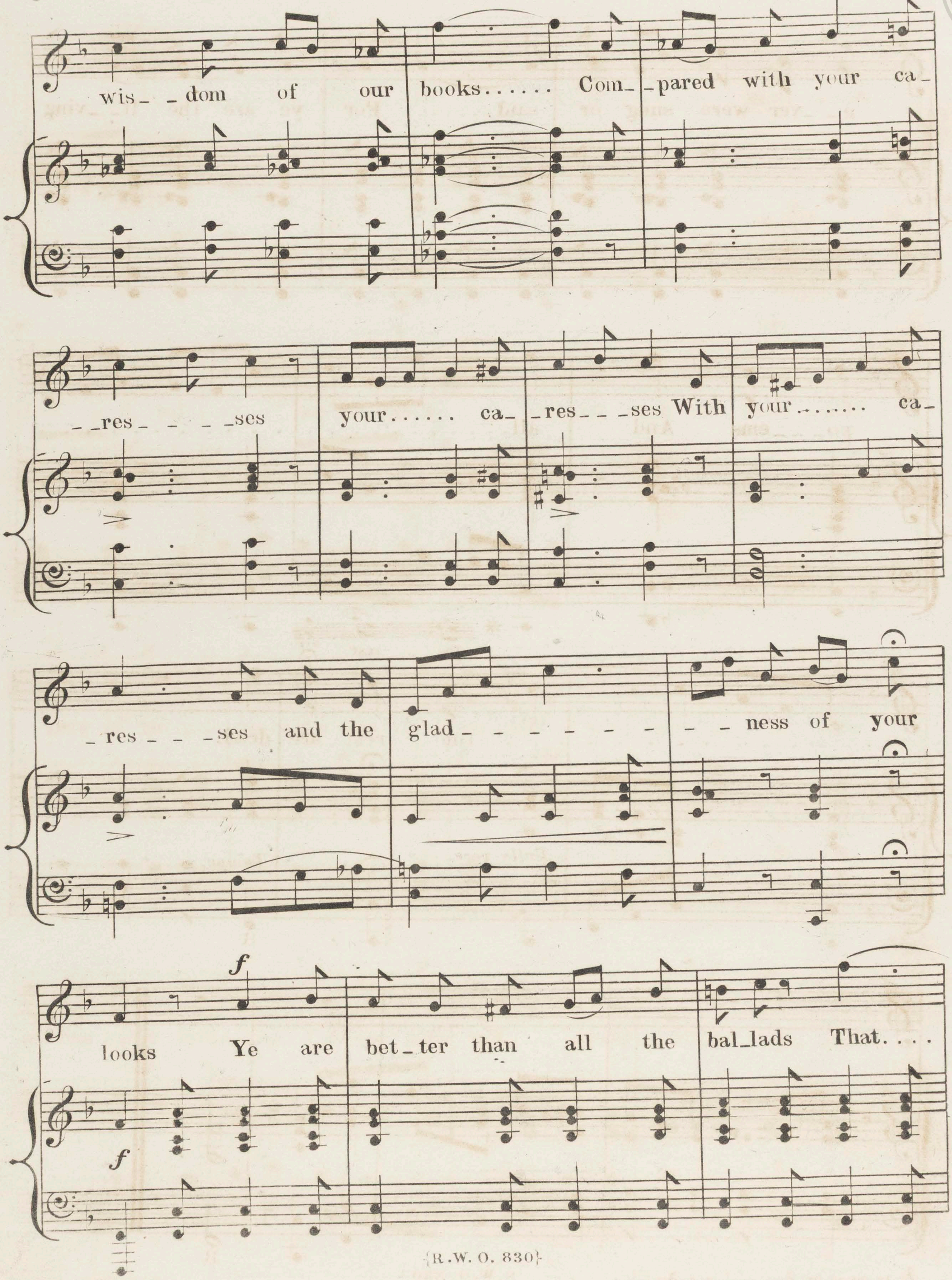

Allegretto con grazia.
Legato molto.
p
Come to me, o ye
chil- - -dren For I hear you at your play.... And the

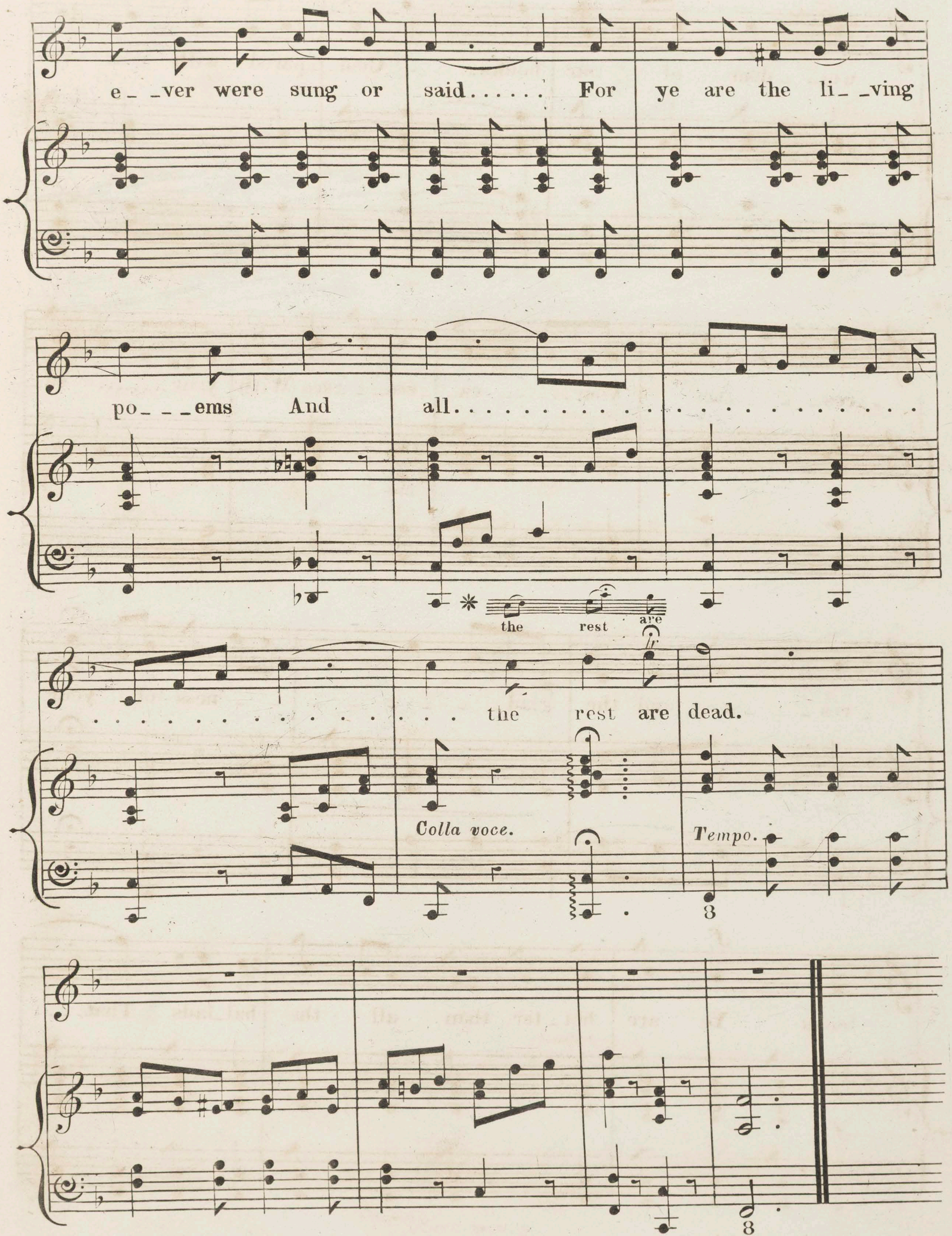

ques_tions that per_plexed me Have va_nished far a_ _way..... Ye
o_ _pen the eastern win_dows That look to wards the sun.. Where
thoughts are sing_ing swal_ _lows sing_ _ _ _ing swal_ _lows
sing_ _ _ _ing swal_lows And the brooks.......... of morning
rall:


Tempo.
p
run The brooks . . . . of morning
run The brooks . . . .
Cres . . . . cen . . . . do
. . . . of mor_ning run . . . . .
f
f
p
Oh what would be the world to us If


chil_dren were no more We should dread the de_sert be_hind us
Worse than the dark be_fore . . . We should dread the de_sert be_hind us
Worse than the dark be_fore . . . . .
Cres
cen
do
. . . Colla voce.
f
f
Dread the de_sert be_hind us
Colla voce.
8va


p
Worse than the dark be_fore Worse than the dark be_fore
rall:
Tempo.
Worse than the dark be_fore Come to me o ye chil_dren And
whis_per in my ear What the birds and winds are sing_ing in your
sun_ _ny at_mos_phere. . . For what are all our con_tri_vings and the


wis_ _dom of our books...... Com_ _pared with your ca_
_ _res_ _ _ _ses your...... ca_ _res_ _ _ses With your....... ca_
res _ _ses and the glad_ _ _ _ _ _ _ _ _ _ness of your
f
looks Ye are bet_ter than all the bal_lads That....
f


e_ _ver were sung or said...... For ye are the li_ _ving
po_ _ _ems And all.................................
the rest are
.... the rest are dead.
Colla voce.
Tempo.
8
8

* As Sung by Madame Clara Novello.

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SISTER LETTICE.

Ballad,

SUNG BY

Madame Sainton Dolby,

THE WORDS BY THE AUTHOR OF JOHN HALIFAX.
(by permiſsion)

COMPOSED AND DEDICATED

TO

Mrs Holford.

BY

C. A. MACIRONE.

Ent. Sta. Hall. *Price 2/6*

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COME TO ME OH YE CHILDREN	2/-	DO YOU THINK OF THE DAYS THAT ARE GONE JEANIE	

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SISTER LETTICE.

BALLAD.

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MUSIC BY
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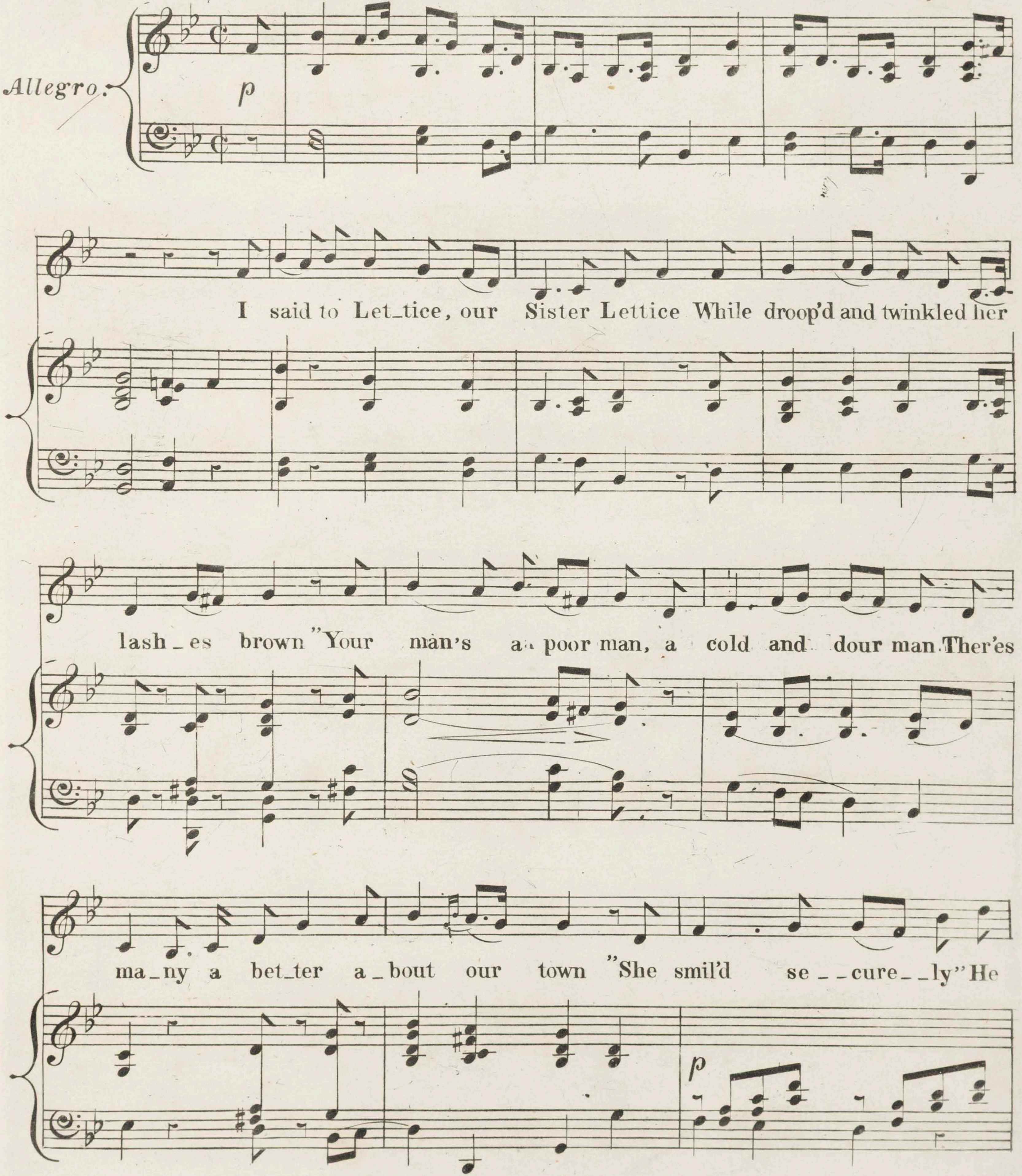
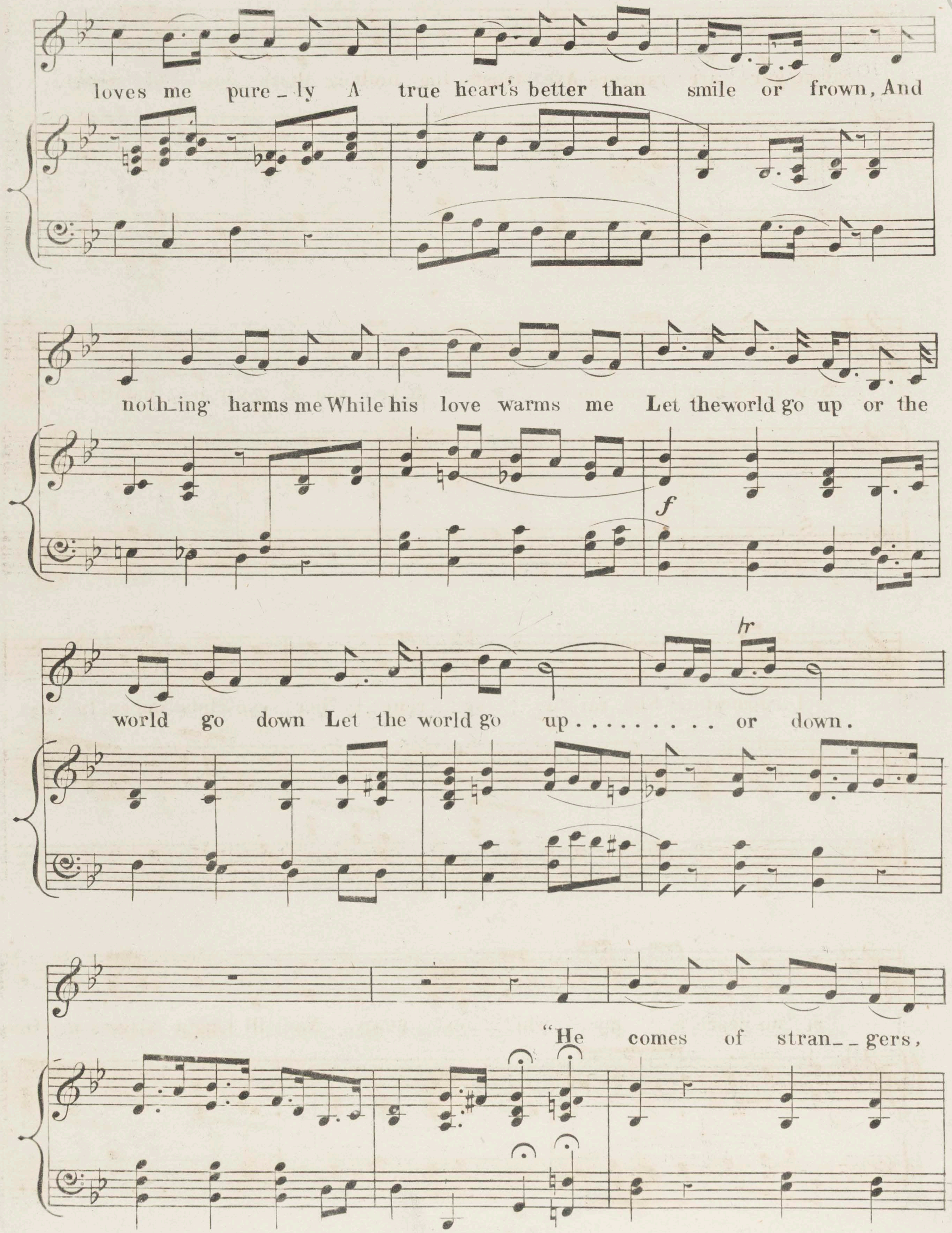
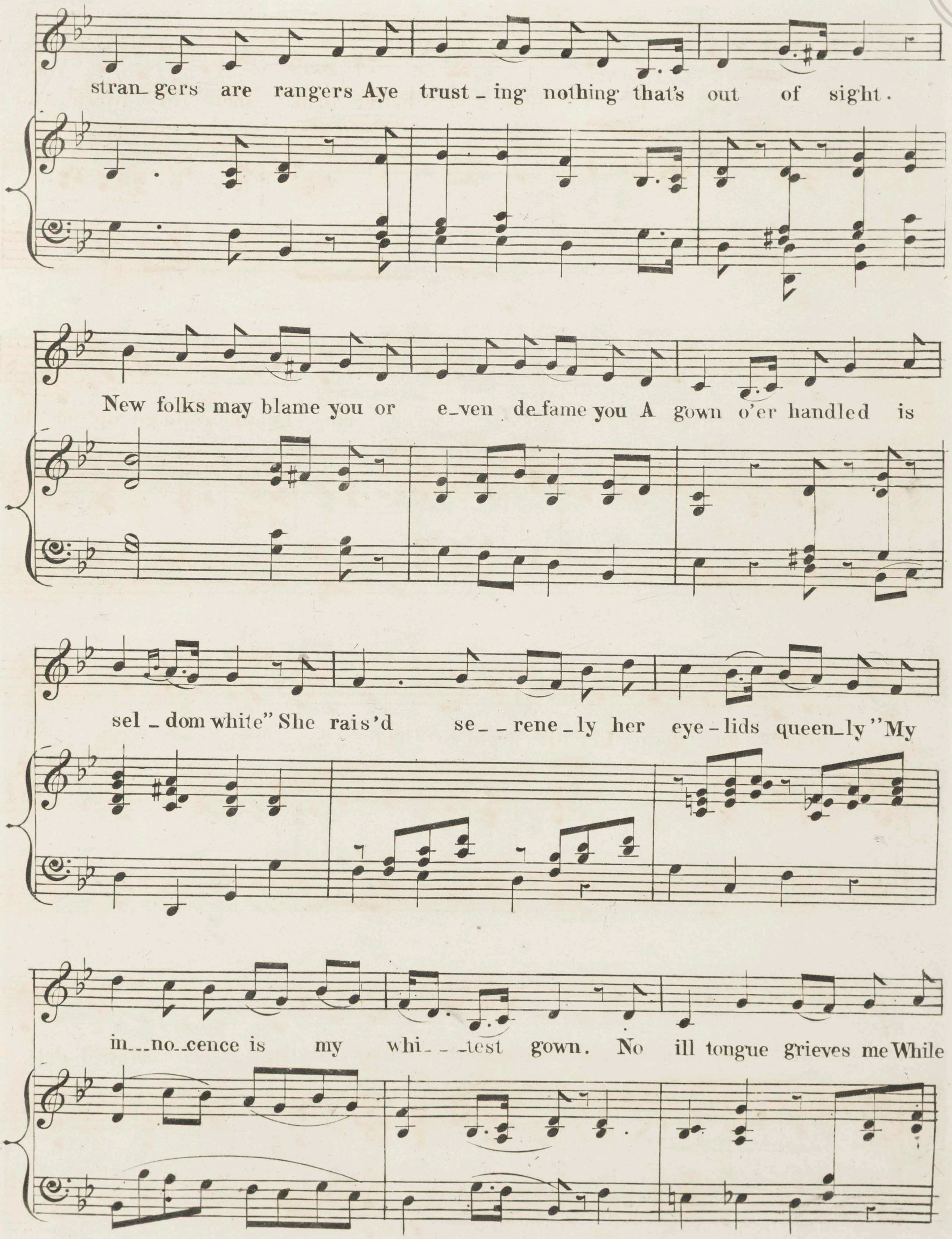
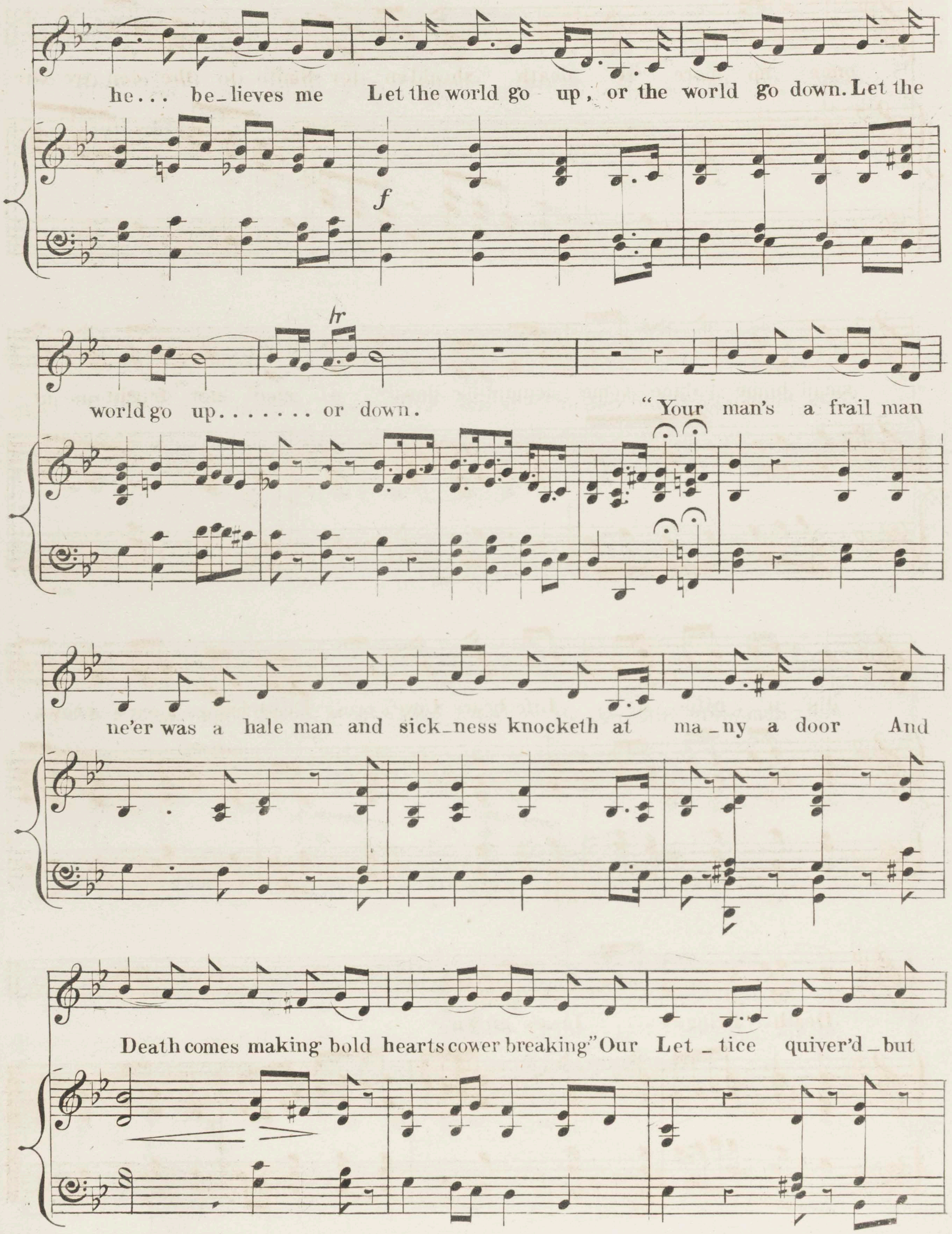
1859.


Allegro.
p
I said to Let_tice, our Sister Lettice While droop'd and twinkled her
lash_es brown "Your man's a poor man, a cold and dour man There's
ma_ny a bet_ter a_bout our town" She smil'd se_ _cure_ _ly" He
p

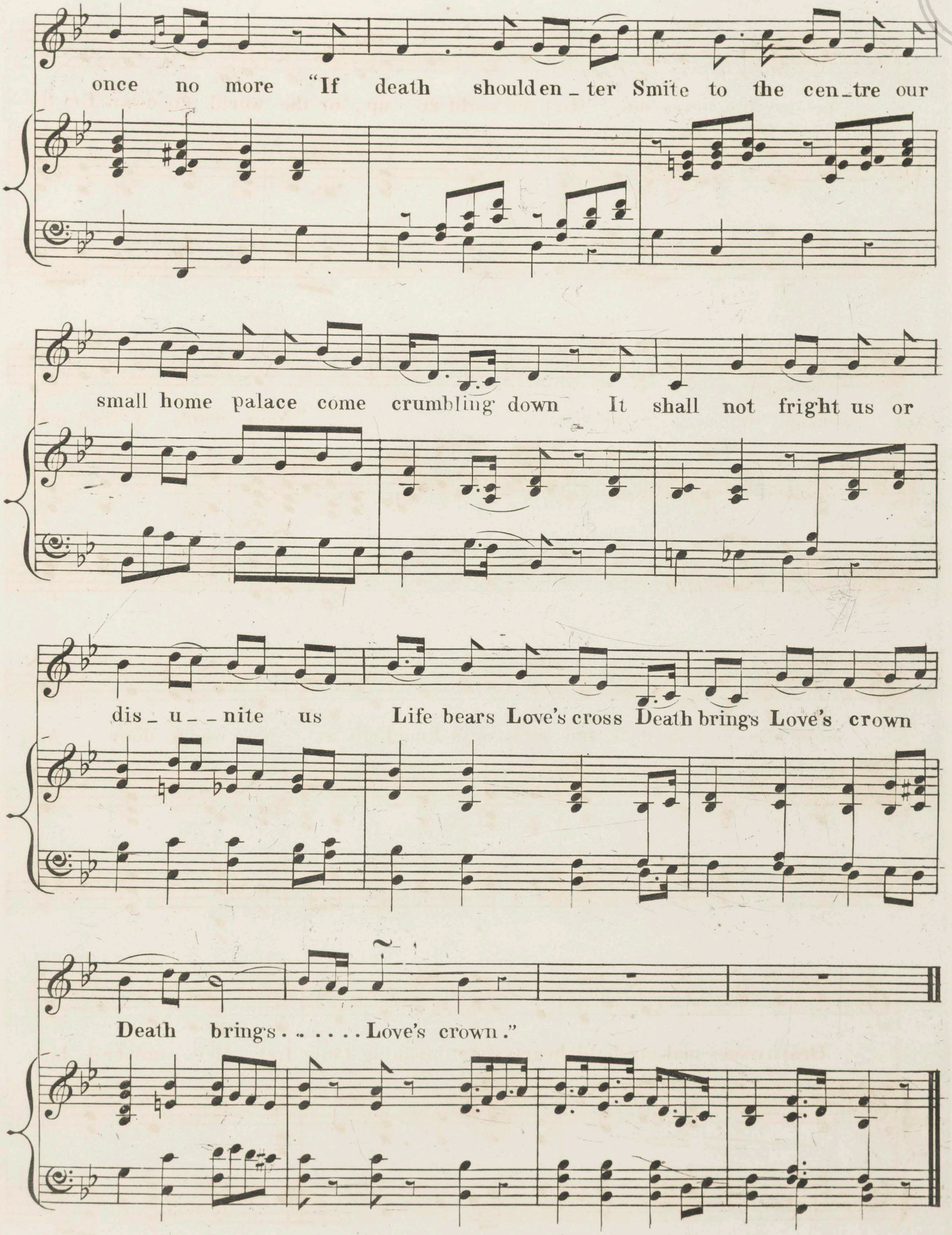
14


loves me pure_ly A true heart's better than smile or frown, And
noth_ing harms me While his love warms me Let the world go up or the
f
tr
world go down Let the world go up......... or down.
"He comes of stran__gers,


stran_gers are rangers Aye trust_ing nothing that's out of sight.
New folks may blame you or e_ven de_fame you A gown o'er handled is
sel_dom white" She rais'd se_ _rene_ly her eye_lids queen_ly "My
in_ _no_cence is my whi_ _ _test gown. No ill tongue grieves me While


he... be_lieves me Let the world go up, or the world go down. Let the
f
tr
world go up....... or down. "Your man's a frail man
ne'er was a hale man and sick_ness knocketh at ma_ny a door And
Death comes making bold hearts cower breaking" Our Let_tice quiver'd_but

62


once no more "If death should en_ter Smite to the cen_tre our
small home palace come crumbling down It shall not fright us or
dis_u_nite us Life bears Love's cross Death brings Love's crown
Death brings. . . . . . Love's crown."

75

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JEANIE,

BALLAD,

SUNG BY

Madame Sainton Dolby,

WORDS BY DORA GREENWELL.

Composed & Dedicated

TO

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BY

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Ent. Sta. Hall. *Price 3/.*

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ROSE A LYNDSAYE	2/6

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"JEANIE"

BALLAD.

WORDS BY **DORA GREENWELL.**
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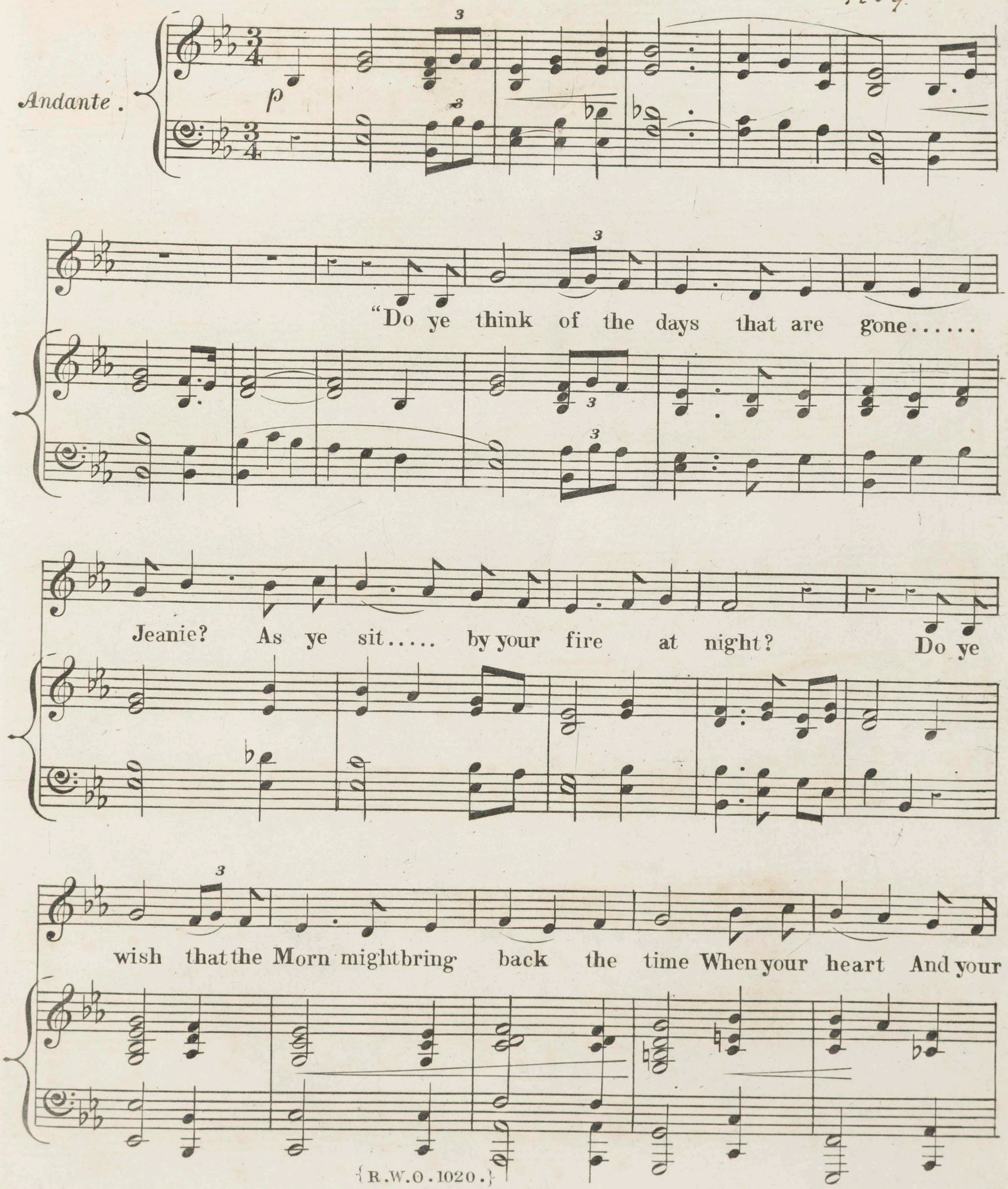
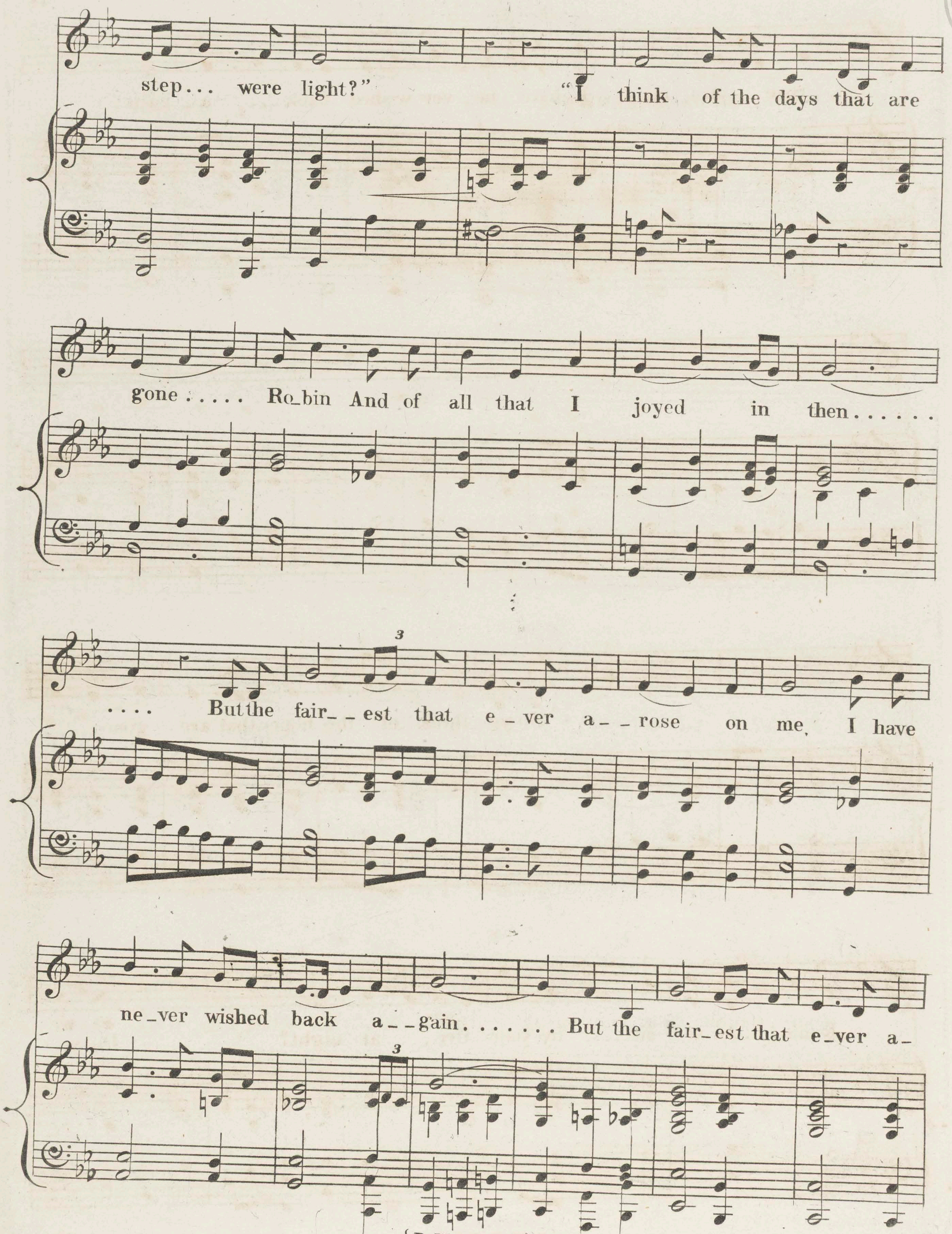
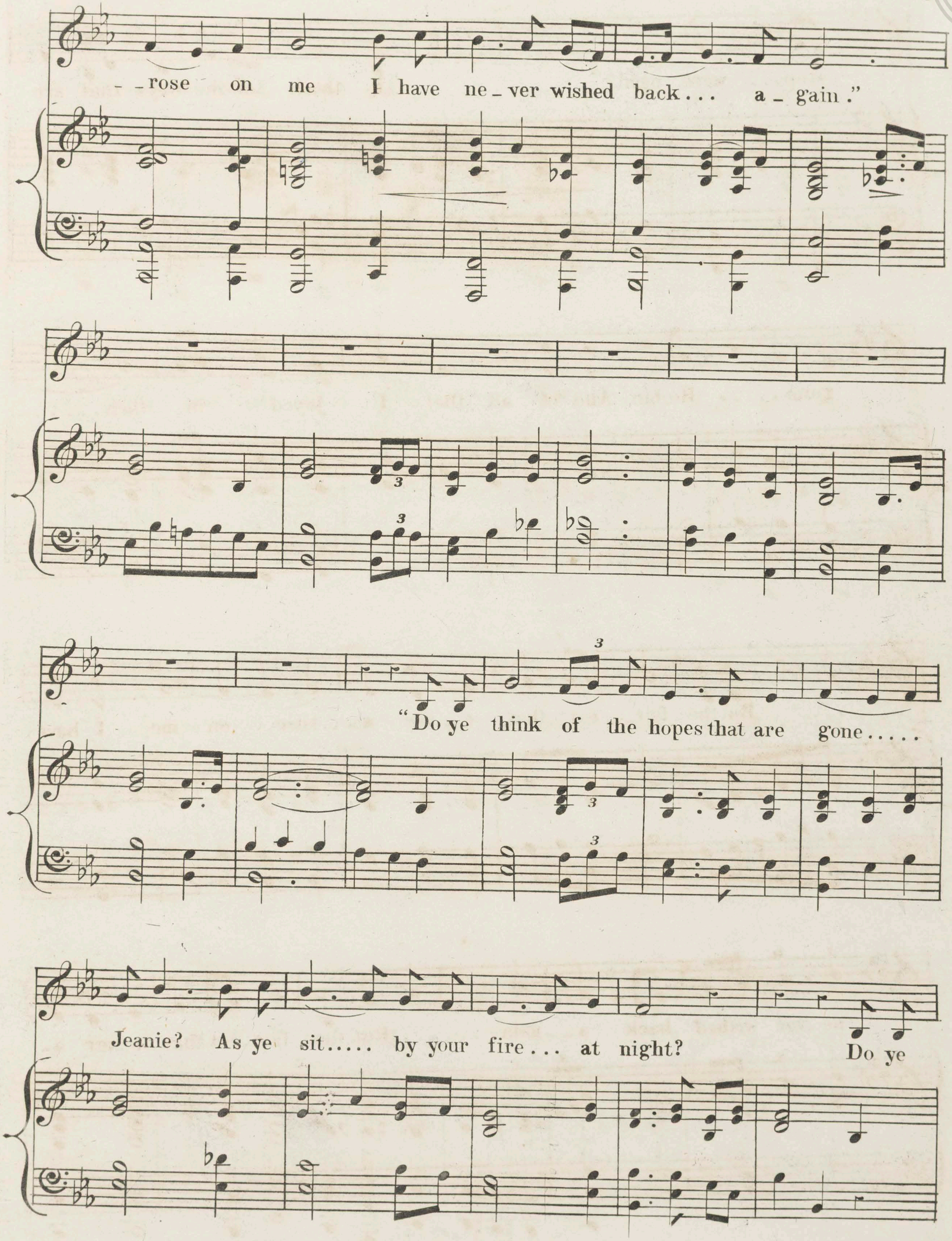
C. A. MACIRONE.
1859.


Andante.
p
3
"Do ye think of the days that are gone......
Jeanie? As ye sit..... by your fire at night? Do ye
wish that the Morn might bring back the time When your heart And your


step... were light?" "I think of the days that are
gone..... Ro_bin And of all that I joyed in then......
.... But the fair_ _est that e_ver a_ _rose on me, I have
ne_ver wished back a_ _gain....... But the fair_est that e_ver a_
3
3


--rose on me I have ne-ver wished back... a-gain."
3
3
"Do ye think of the hopes that are gone.....
3
Jeanie? As ye sit..... by your fire... at night? Do ye

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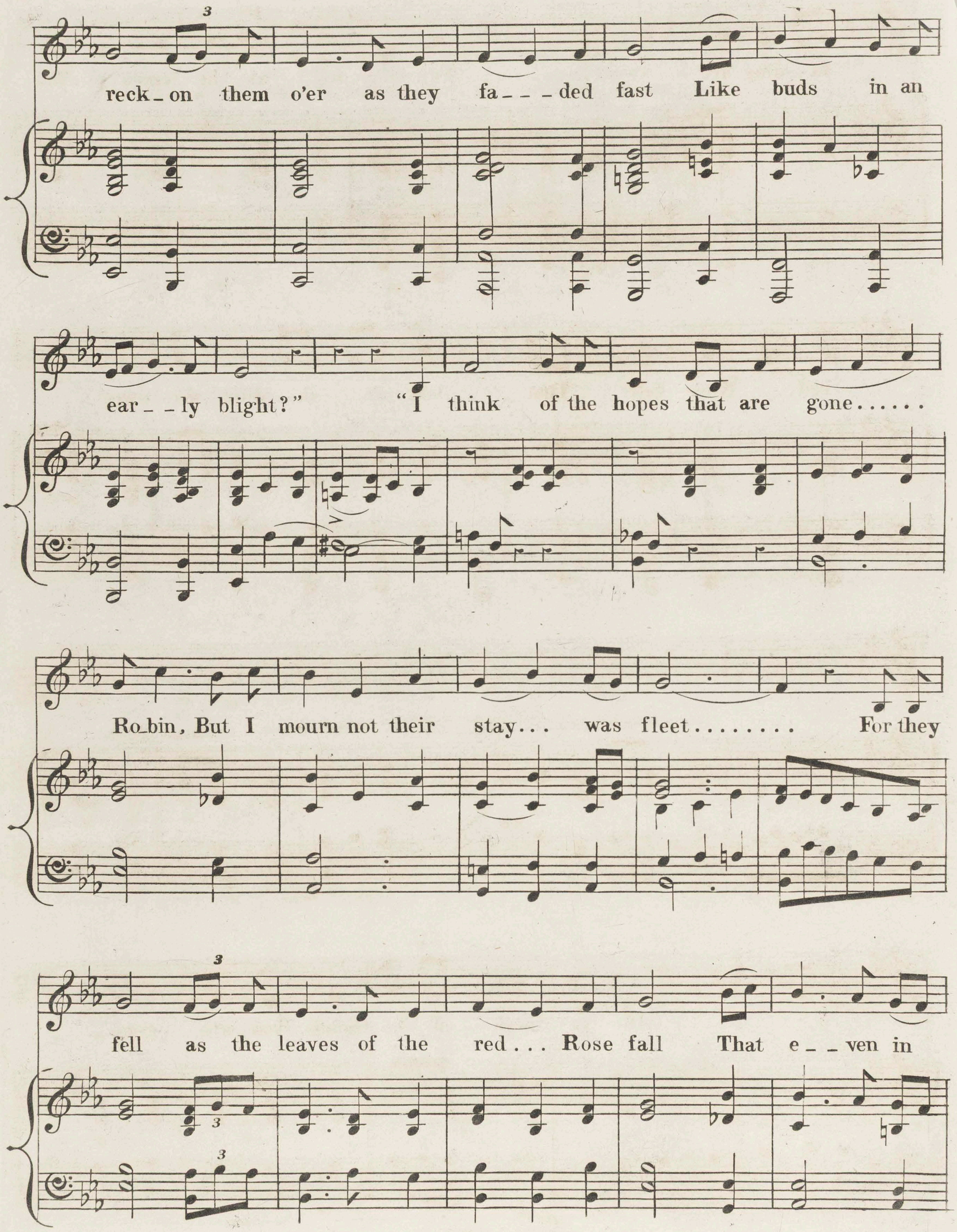
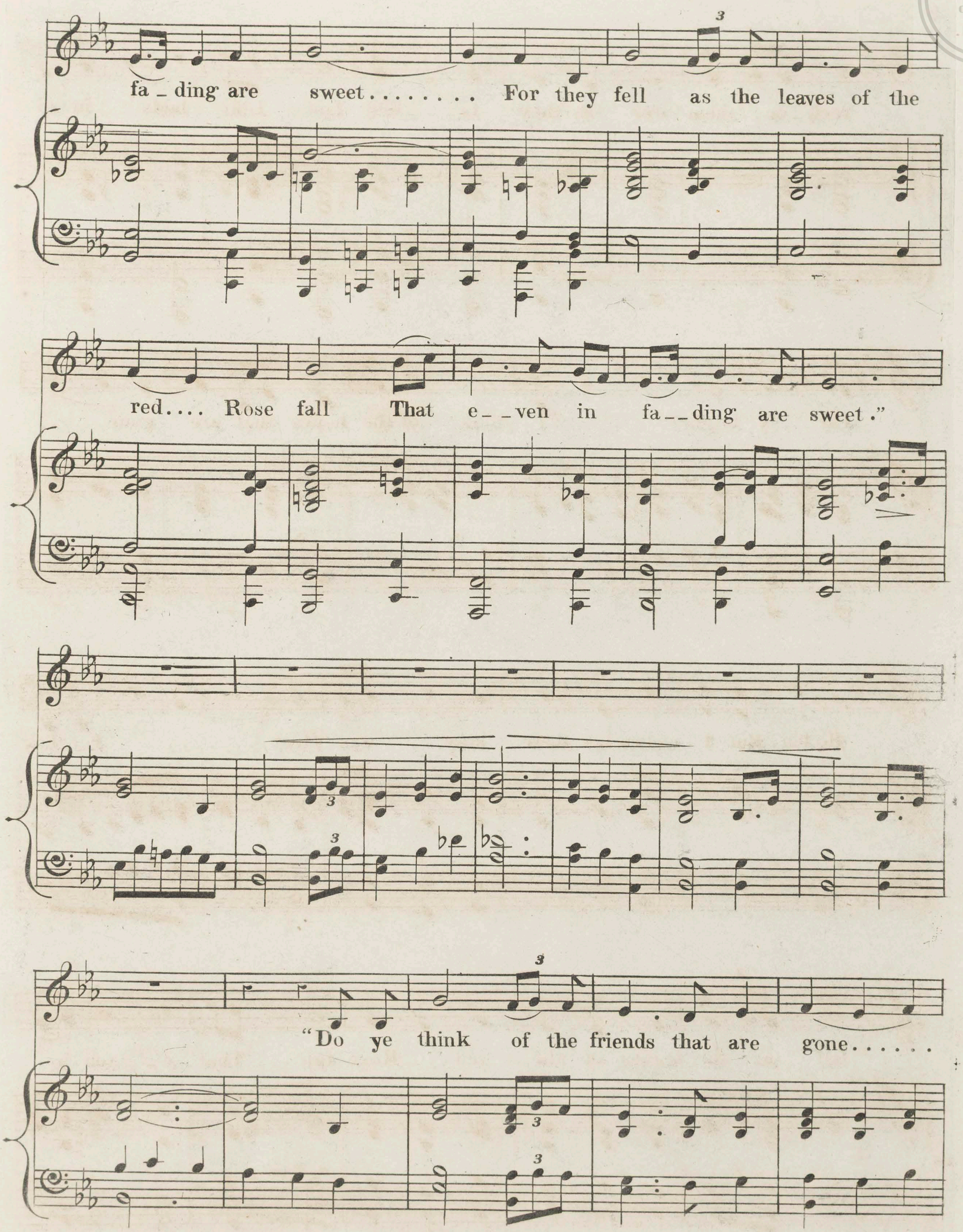
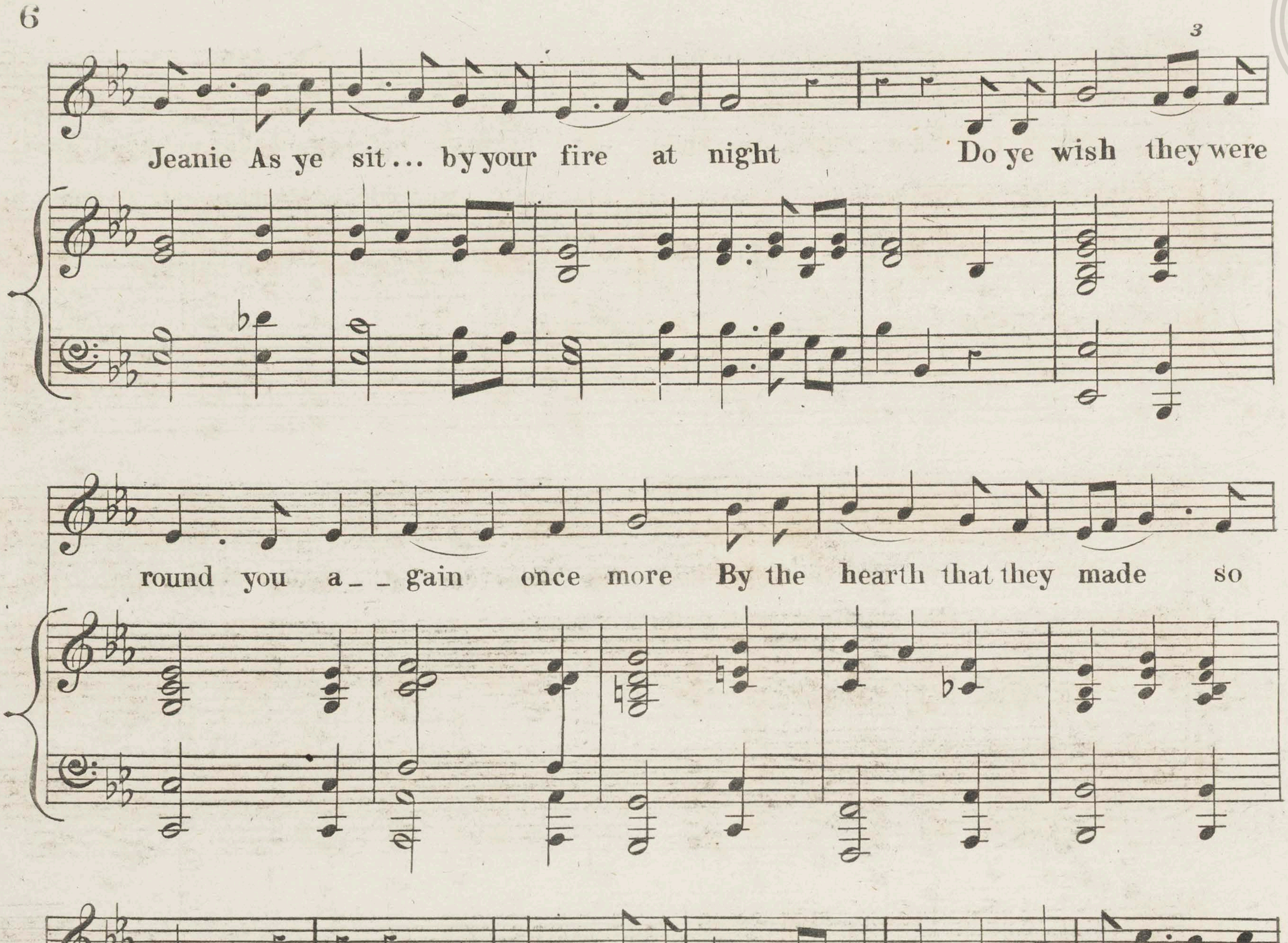
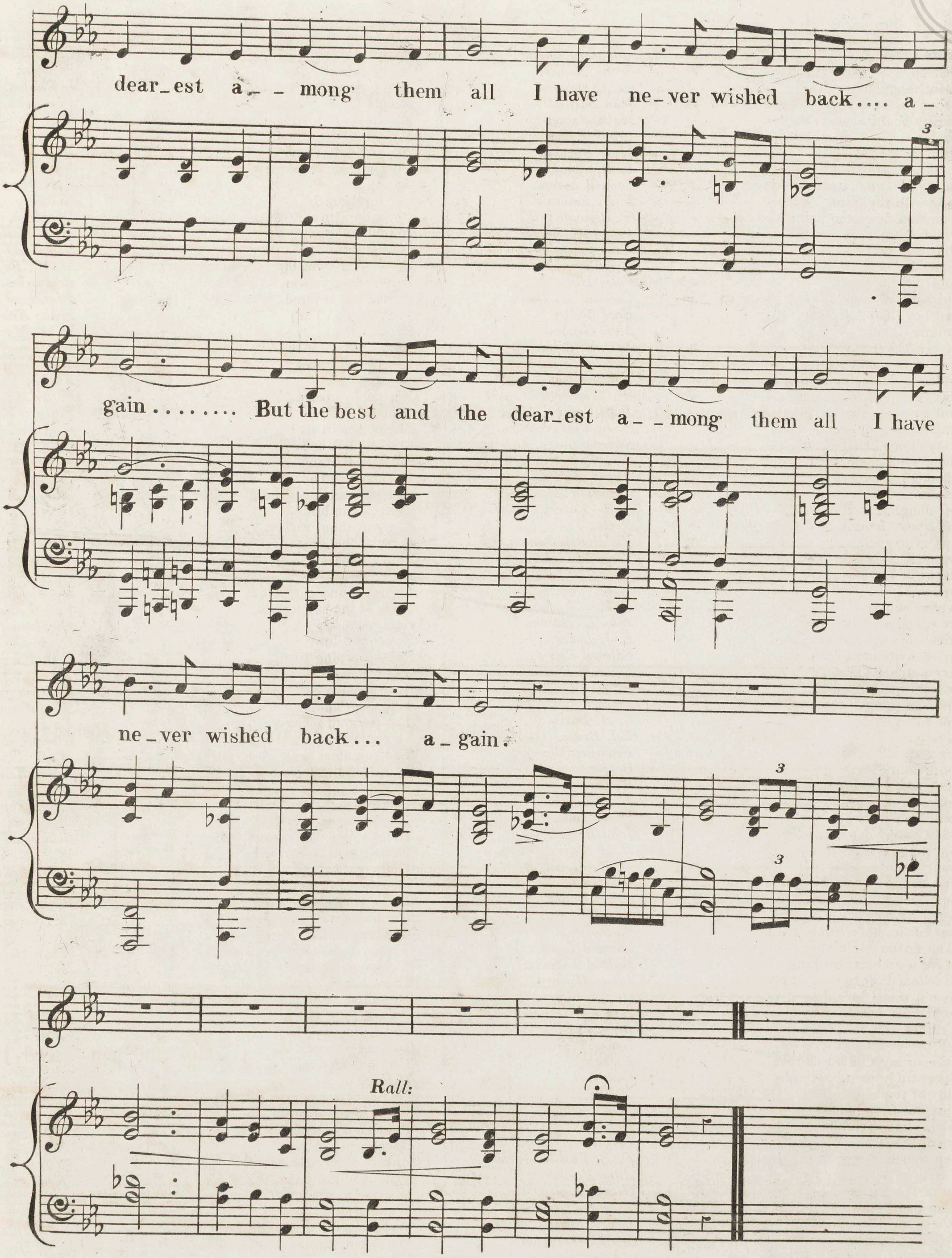

reck_on them o'er as they fa_ _ _ded fast Like buds in an
ear_ _ly blight?" "I think of the hopes that are gone......
Ro_bin, But I mourn not their stay... was fleet........ For they
fell as the leaves of the red... Rose fall That e_ _ven in
3


fa_ding are sweet........ For they fell as the leaves of the
red.... Rose fall That e_ _ven in fa_ _ding are sweet."
3
"Do ye think of the friends that are gone......


3
Jeanie As ye sit... by your fire at night Do ye wish they were
round you a_ _gain once more By the hearth that they made so
bright? I think of the friends that are gone..... Robin they are
dear to my heart as then....... But the best and the


dear_est a_ _ mong them all I have ne_ver wished back.... a_
gain........ But the best and the dear_est a_ _ mong them all I have
ne_ver wished back... a_gain.
3
3
3
Rall:

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A fairy song	*Mrs. Mounsey Bartholemew.*
Athaleen	*Frank Romer.*
Absent thoughts	*G. A. Osborne.*
Adeline	*John Barnett.*
A merry heart, a sunny smile	*Mallandaine.*
Angela	*Frank Romer.*
Angelina	*J. F. Duggan.*
Alpine hunter (The)	*L. A. Emanuel.*
Ask me not what I am thinking	*Samuel Lover.*
Along with the guns	*L. A. Emanuel.*
As onward flows the living stream	*G. Regondi.*
At midnight	*Francesco Berger.*
Balmy zephyr	*Anne Fricker.*
Beware	*Caroline A. Dance.*
Blame not the heart	*Foley Hall.*
Bright star of morn	*Caroline A. Dance.*
Blind boy (The)	*Kate Loder.*
Butterfly (The)	*Mrs. Groom.*
Buy my flowers	*Edward Land.*
Chain of flowers (The)	*Harold Thomas.*
Childhood's fairy hours	*Edward Perry.*
Come back bright dreams	*W. T. Wrighton.*
Coralie	*John Parry.*
Corall'd caves of ocean (The)	*P. E. Van Noorden.*
Cottage door (The)	*Durrner.*
Cuckoo's welcome (The)	*Mrs. Robert Cartwright.*
Daffodils	*Alfred A. Pollock.*
Danube river	*Hamilton Aidé.*
Dear delightful valley	*J. W. Cherry.*
Dear home, I think of thee	*Krebs.*
Dews gently falling	*Fk. Bowen Jewson.*
Dream (The)	*Virginia Gabriel.*
Dreams of early days	*Joseph Ph. Knight.*
Estelle	*J. W. Cherry.*
Evening chimes	*Kücken,*
Fair offender	*John L. Hatton.*
Fairest joys are fleetest (The)	*E. J. Loder.*
Fairies invitation (The)	*Edward Perry.*
Fairy watcher (The)	*Edmund B. Harper.*
Far from home I wander	*Jungmann.*
Flower of the wilderness (The)	*Pinsuti.*
Flow softly, flow	*C. A. Barry.*
Forgotten	*Col. Bruce.*
Forgotten all	*Francesco Berger.*
Gentle hour (The)	*Dohler.*
Gentle moon is shining	*Herold,*
Gentle spring	*J. F. Barnett.*
Geraldine	*Frank Cuisset.*
Go not happy day	*John Barnett.*
Good night and good morning	*C. A. Barry.*
Happy time to come	*P. Bucalossi.*
Home song	*G. Rennie Powell.*
Home they brought her warrior	*C. A. Dance.*
Hope's flower	*Anne Fricker.*
How soft is the evening breeze	*Beethoven.*
Italian flower girl's song (The)	*Edward Land*
I heard a brooklet gushing	*Harold Thomas.*
I've listened oft to flatt'ring words	*James Coward.*
It is not that I love thee	*George Linley.*
I sometimes marvel thus	*John L. Hatton.*
I'd rather be a rose	*Blamphin.*
If all the world and love were young	*George Barker.*
In the spring tide let us rove	*Pinsuti.*
In the still hour of midnight	*Campbell.*
Jenny of the vale	*Nelson.*
Jenny out from home	*Mrs. Sartoris.*
Joyous wine (Trinklied)	*Hölzel.*
Joys of life (The)	*Preyer.*
Keep sunshine ever in thine heart	*P. E. Van Noorden.*
La Garaye	*Anne Fricker.*
Last of the fairies (The)	*George Linley.*
Leslie Gray	*Virginia Gabriel.*
Let's be gay	*Henry Russell.*
Life's first wreath	*W. T. Wrighton.*
Lightsome I wander	*Walter Macfarren.*
Lilian	*C. A. Dance.*
Loneliness	*Francesco Berger.*
Love in the heart	*C. E. Horn.*
Love laughs at locksmiths	*J. F. Duggan.*
Lucette	*L. Ernstein.*
Lullaby	*James Bennett.*
Maiden and the rose	*Colonel Bruce.*
Many years ago	*Edmund B. Harper.*

Mermaid's cave (The)	*C. E. Horn.*
Merry fairies	*Panofka.*
Merry sleigh bells	*J. Clinton.*
Monna	*Francesco Berger.*
My dream of love is o'er	*Spohr.*
My own my happy home	*George Linley.*
Nearer to thee, my God	*John T. Martin.*
Now smiling comes the joyous spring	*Frank Romer.*
Ode to hope	*J. F. Barnett.*
Oh, lovely maid	*Goldberg.*
Oh, stay with me	*Offenbach.*
Oh, why should I wander	*Foley Hall.*
O swallow	*Alfred A. Pollock.*
On the banks of my own sunny river	*M. W. Balfe.*
Pale broken flower. (T. Moore)	*Beethoven.*
Parted not severed	*Francesco Berger.*
Poet's song (The)	*Franz Keiser.*
Recall (The)	*C. A. Macirone.*
Remember now thy Creator	*Westrop.*
Rest to the rover	*John Barnett.*
Rosalie	*Kücken.*
Rose a Lyndsaye	*C. A. Macirone.*
Sabbath bells	*Edward Perry.*
She comes in visions bright	*Oberthur.*
She has left us in her beauty	*L. A. Emanuel.*
Signs of Autumn	*J. Clinton.*
Siren river (The)	*C. A. Dance.*
Sister's wedding (The)	*George Linley.*
Sleep, little birdie	*C. A. Barry*
Sleepest thou, wakest thou	*Vincent Wallace.*
Song of the streamlet	*Edwin H. Prout.*
Soul's release (The)	*Mrs. Mounsey Bartholomew.*
Souvenir	*L. A. Emanuel*
Spread round me visions	*G. A. Macfarren.*
Stars of the summer night	*Kate Loder.*
Summer's day (A.)	*Giovanni Paggi.*
Sweet and low	*C. A. Dance.*
Sweet evening time	*John Parry.*
Sweet home	*W. T. Wrighton.*
Sybil (Waltz Song)	*Mallandaine.*
Tell tale (The)	*Anne Fricker.*
The tranquil moon	*Funke.*
The summer sunbeams sparkle	*Giovanni Paggi.*
The volunteer	*M. W. Balfe.*
The warrior's song	*Franz Keiser.*
There's a joy for every sorrow	*John Barnett.*
There is a voice of music	*Frank Romer.*
There is beauty in the valley	*C. W. Glover.*
There's none so fair as thou	*Colonel Bruce.*
There's sunshine over us all	*W. T. Wrighton.*
There was a time	*J. H. Tully.*
There's witchery in a woman's voice	*Theodore Distin.*
Think before you speak	*W. T. Wrighton.*
'Tis home where'er the heart is	*Ch. Rowe.*
'Tis long since we met	*Frank Romer.*
'Tis my heart singeth sweetly	*James Coward.*
'Tis sweet to dream of home	*Jos. Ph. Knight.*
Those happy days	*Charles Glover.*
Those words how dear	*Charles Raper.*
To live with thee and be my love	*George Barker.*
To the honeysuckle	*Elizabeth Mounsey.*
To the rainbow	*Mozart.*
Through the sunny fields of corn	*Gumbert.*
Thron'd in the stars	*Franceseo Berger.*
To Rome or to death (Garibaldi Hymn)	*Juanita Garcia*
'Twas in the flush of summer time	*Jos. Ph. Knight.*
Thy beauty chains me like a spell	*L. A. Emanuel.*
Uncertainty of life (The)	*Mrs. Mounsey Bartholomew.*
Village chimes (The)	*Edward Perry.*
Visions of the past (The)	*G. A. Macfarren*
Waiting at the ferry	*G. A. Macfarren.*
Wandering flowers	*Nelson.*
Watching for thee	*C. A. Dance.*
We can never our childhood restore	*E. L. Hime.*
Welcome, merry May	*Mrs. Mounsey Bartholomew.*
When memory wakes departed days	*Edward Perry.*
Whither	*Harold Thomas.*
Why art thou away	*Anne Fricker*
Will you buy my flowers	*George Linley.*
Wilt thou be my dearie	*Annie Pelzer.*
Wind of the western sea	*Harold Thomas.*
With kindness speak of me	*Walter Maynard.*
Winter is past	*Kate Loder.*

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To whom the Music is Dedicated

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GOOD MORROW TO MY LADY BRIGHT.

Song

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The Music Composed by
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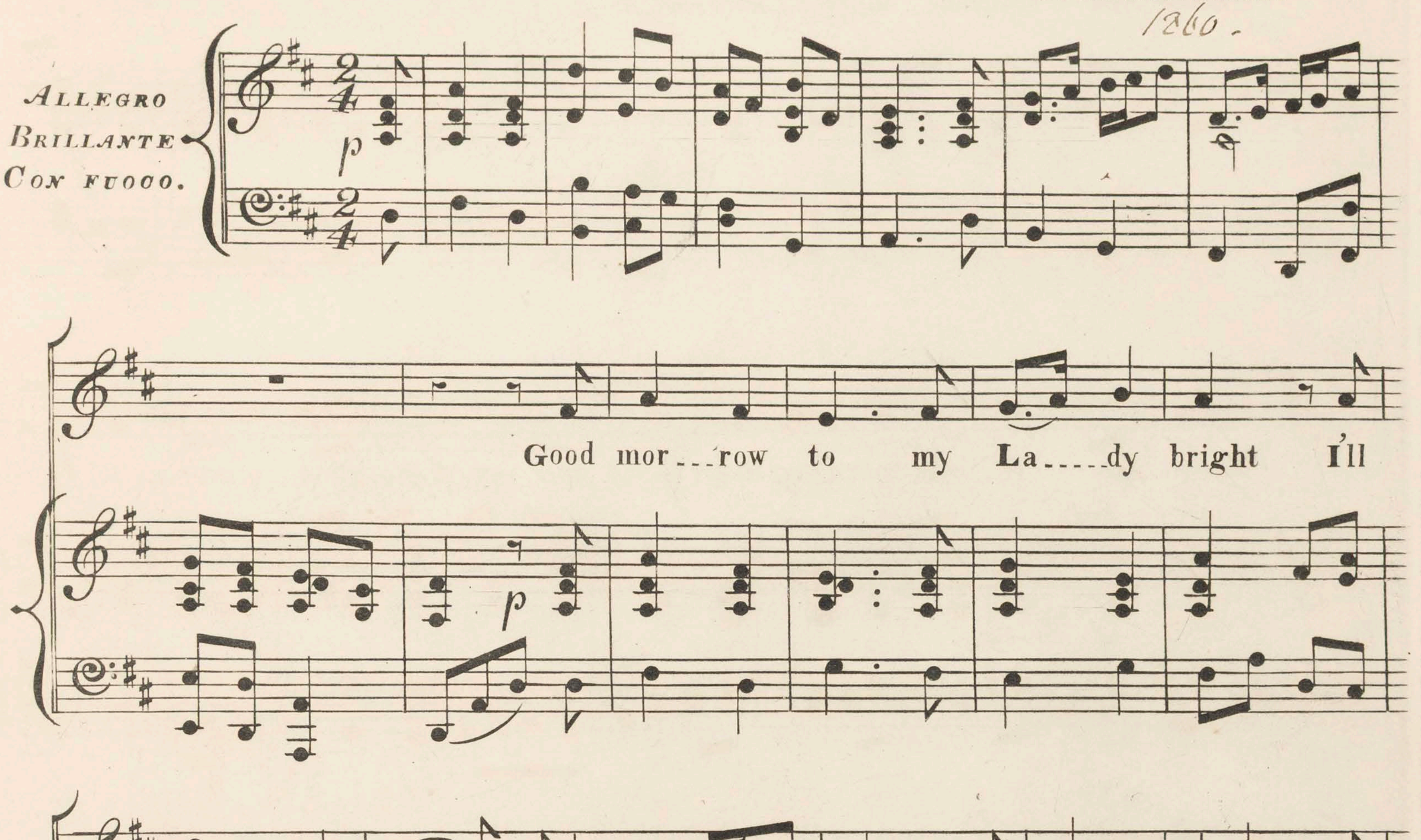
1860.

Allegro Brillante Con fuoco.


2/4
p
Good mor-row to my La-dy bright I'll
p
ear-ly sing be-neath her bow'r; Let o-thers se-re-
cres
-nade by night, I'll choose the bril-liant morn-ing hour: I'll
cen
do,
f

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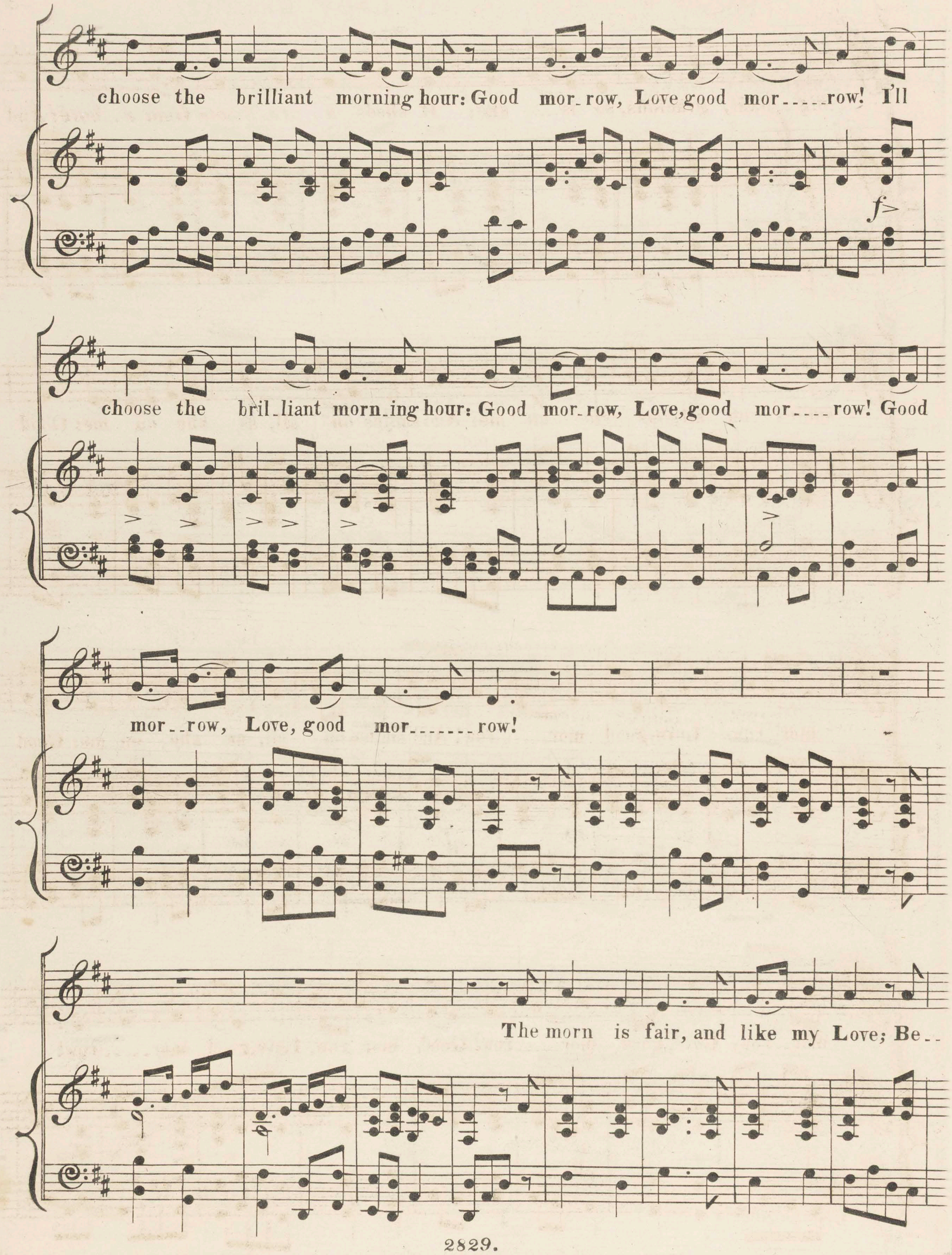
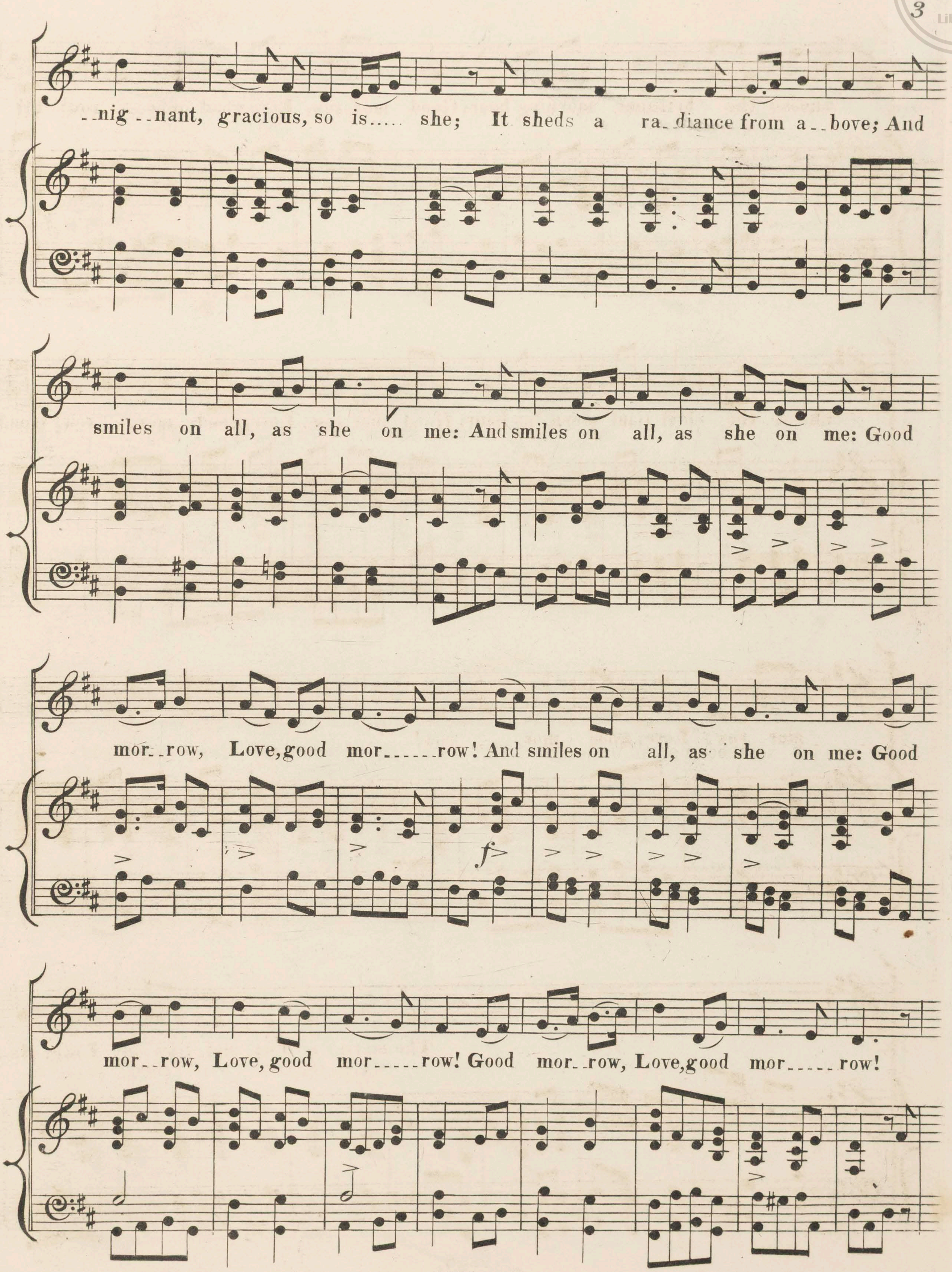
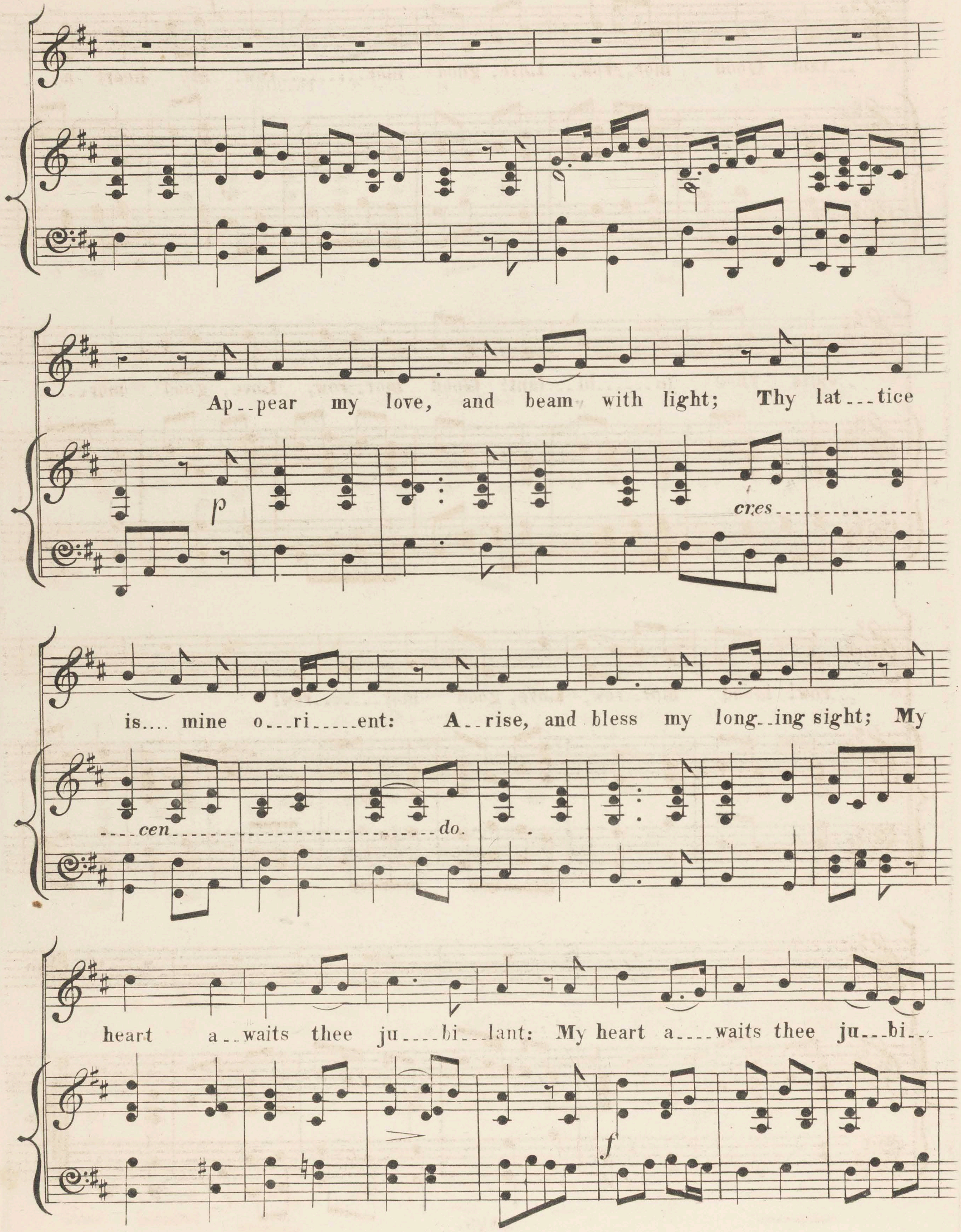
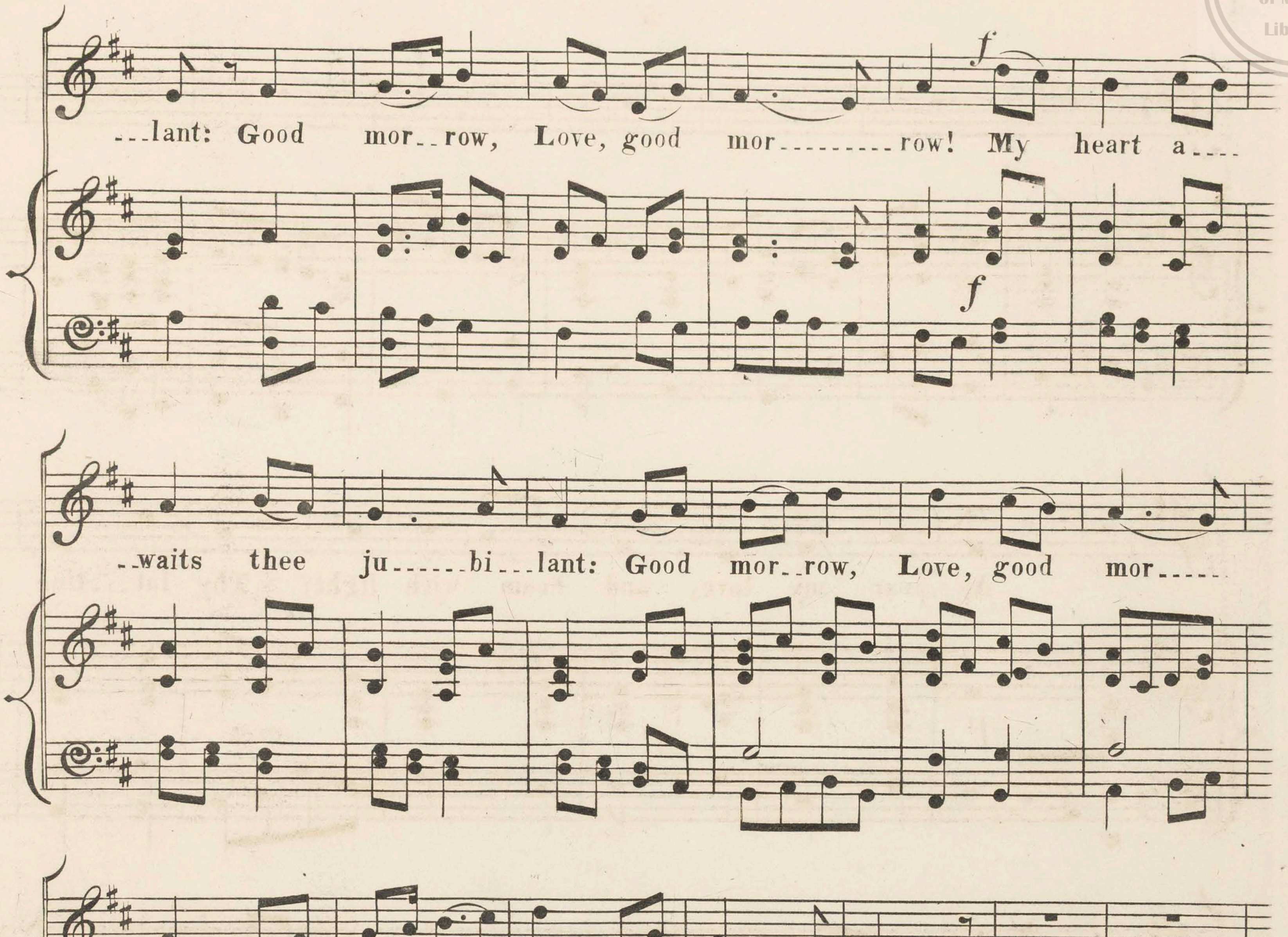

choose the brilliant morning hour: Good mor-row, Love good mor-----row! I'll
f
choose the bril-liant morn-ing hour: Good mor-row, Love, good mor----row! Good
mor--row, Love, good mor-------row!
The morn is fair, and like my Love; Be--


..nig..nant, gracious, so is..... she; It sheds a ra..diance from a..bove; And
smiles on all, as she on me: And smiles on all, as she on me: Good
mor..row, Love, good mor.......row! And smiles on all, as she on me: Good
mor..row, Love, good mor......row! Good mor..row, Love, good mor...... row!
f


Ap - pear my love, and beam with light; Thy lat - tice
p
cres
is.... mine o - ri - ent: A - rise, and bless my long - ing sight; My
cen do.
heart a - waits thee ju - bi - lant: My heart a - waits thee ju - bi -
f


f
...lant: Good mor..row, Love, good mor.........row! My heart a....
f
..waits thee ju......bi..lant: Good mor..row, Love, good mor.....
..row! Good mor..row, Love, good mor.......row!

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GOOD MORROW TO MY LADY BRIGHT!

A Choral Song for Four Voices,

The Words Written by

MRS. C. COWDEN CLARKE,

The Music Composed by

C. A. MACIRONE.

1860.

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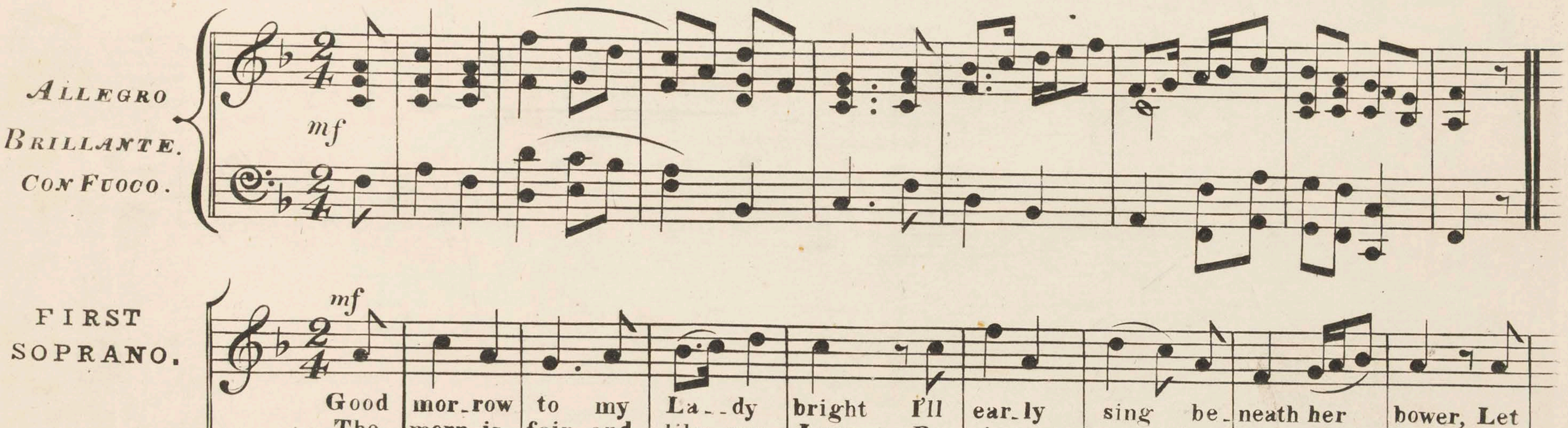
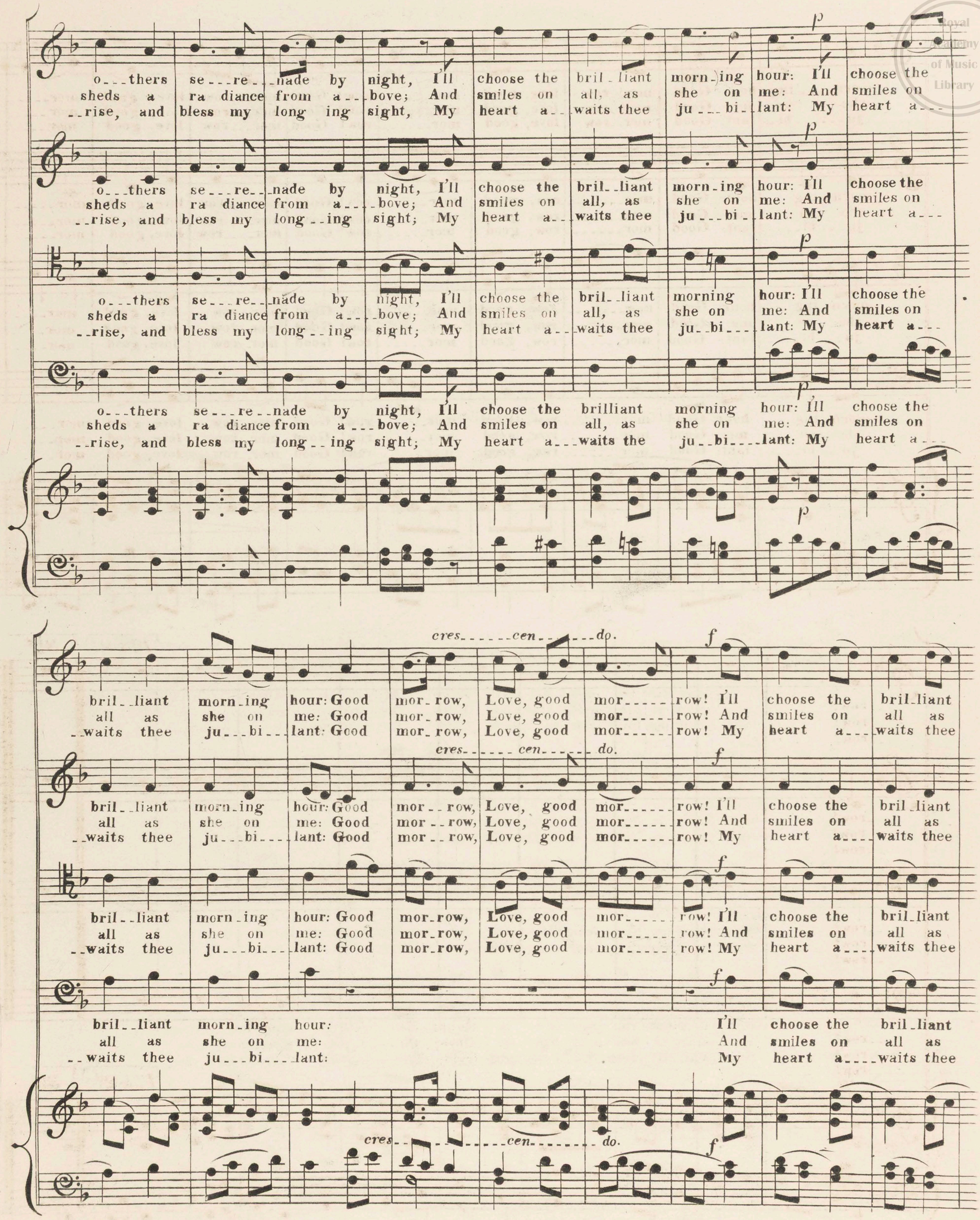
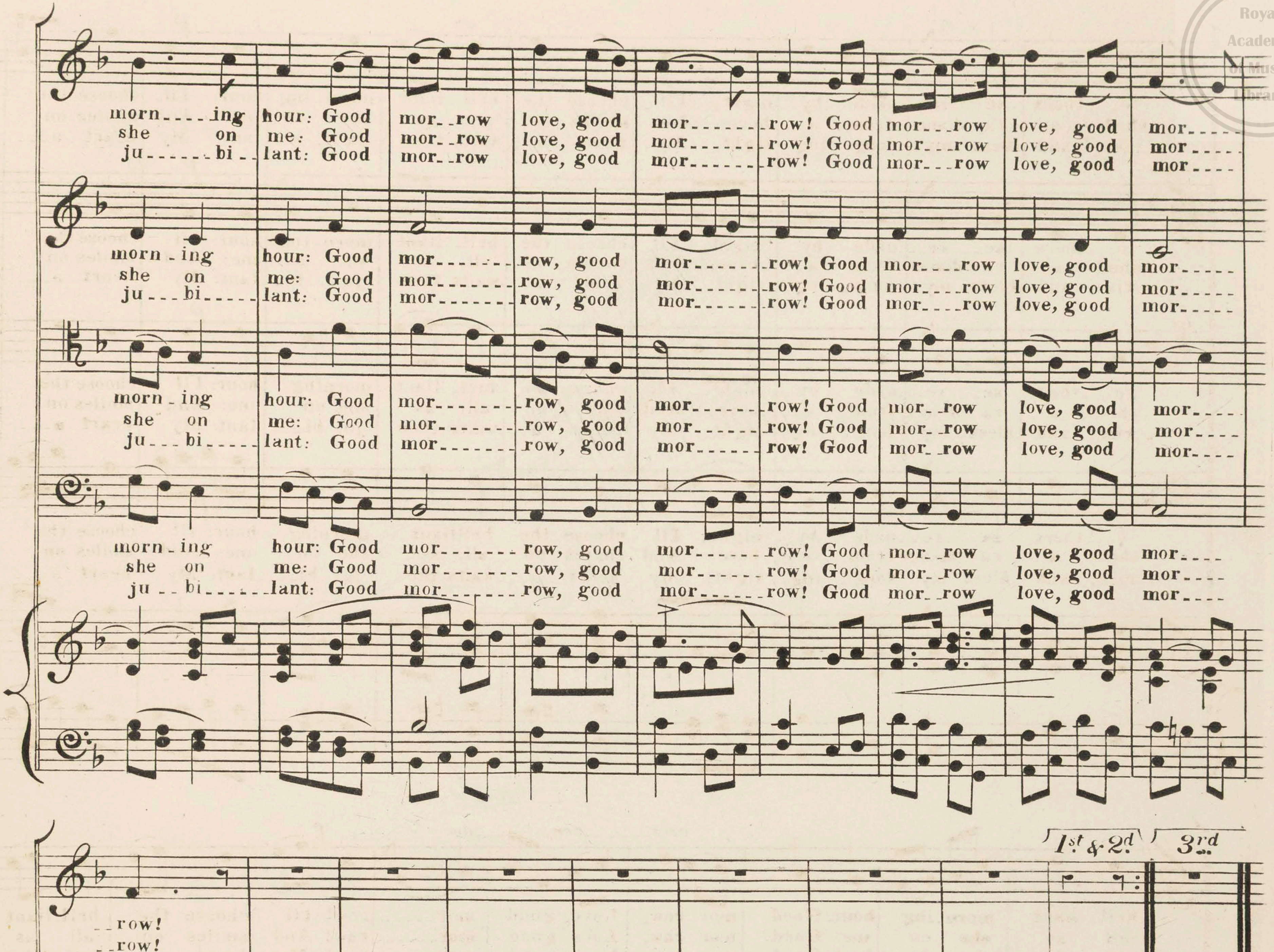

Allegro Brillante. Con Fuoco.
mf
FIRST SOPRANO.
Good mor-row to my La-dy bright I'll ear-ly sing be-neath her bower, Let
The morn is fair, and like my Love; Be-nignant, gra-cious, so is she; It
Ap-pear my love, and beam with light; Thy lattice is mine o-ri-ent: A-
SECOND SOPRANO.
Good mor-row to my La-dy bright I'll ear-ly sing be-neath her bower, Let
The morn is fair, and like my Love; Be-nig-nant, gracious, so is she; It
Ap-pear my love, and beam with light; Thy lat tice is mine o-ri-ent: A-
TENOR.
Good mor-row to my La-dy bright I'll ear-ly sing be-neath her bower, Let
The morn is fair, and like my Love; Be-nignant, gracious, so is she; It
Ap-pear my love, and beam with light; Thy lattice is mine o-ri-ent: A-
BASS.
Good mor-row to my La-dy bright I'll ear-ly sing be-neath her bower, Let
The morn is fair, and like my Love; Be-nignant, gra-cious, so is she; It
Ap-pear my love, and beam with light; Thy lattice is mine o-ri-ent: A-
ACCOMP:


p
o_ _ thers se_ _ re_ _ nade by night, I'll choose the bril_ liant morn_ ing hour: I'll choose the
sheds a ra diance from a_ _ bove; And smiles on all, as she on me: And smiles on
_ _ rise, and bless my long ing sight, My heart a_ _ waits thee ju_ _ bi_ lant: My heart a_ _
o_ _ thers se_ _ re_ _ nade by night, I'll choose the brilliant morning hour: I'll choose the
sheds a ra diance from a_ _ bove; And smiles on all, as she on me: And smiles on
_ _ rise, and bless my long_ _ ing sight; My heart a_ _ waits the ju_ _ bi_ _ lant: My heart a_ _
cres_ _ cen_ _ do.
f
bril_ liant morn_ ing hour: Good mor_ row, Love, good mor_ _ row! I'll choose the bril_ liant
all as she on me: Good mor_ row, Love, good mor_ _ row! And smiles on all as
_ _ waits thee ju_ _ bi_ _ lant: Good mor_ row, Love, good mor_ _ row! My heart a_ _ waits thee
bril_ liant morn_ ing hour: I'll choose the bril_ liant
all as she on me: And smiles on all as
_ _ waits thee ju_ _ bi_ _ lant: My heart a_ _ waits thee


morn - ing hour: Good mor - row love, good mor - row! Good mor - row love, good mor - row!
she on me: Good mor - row love, good mor - row! Good mor - row love, good mor - row!
ju - bi - lant: Good mor - row love, good mor - row! Good mor - row love, good mor - row!
1st & 2d
3rd

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TO

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Rolf's
MORNING HYMN,

COMPOSED

BY

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COME TO ME OH YE CHILDREN,	2/6		

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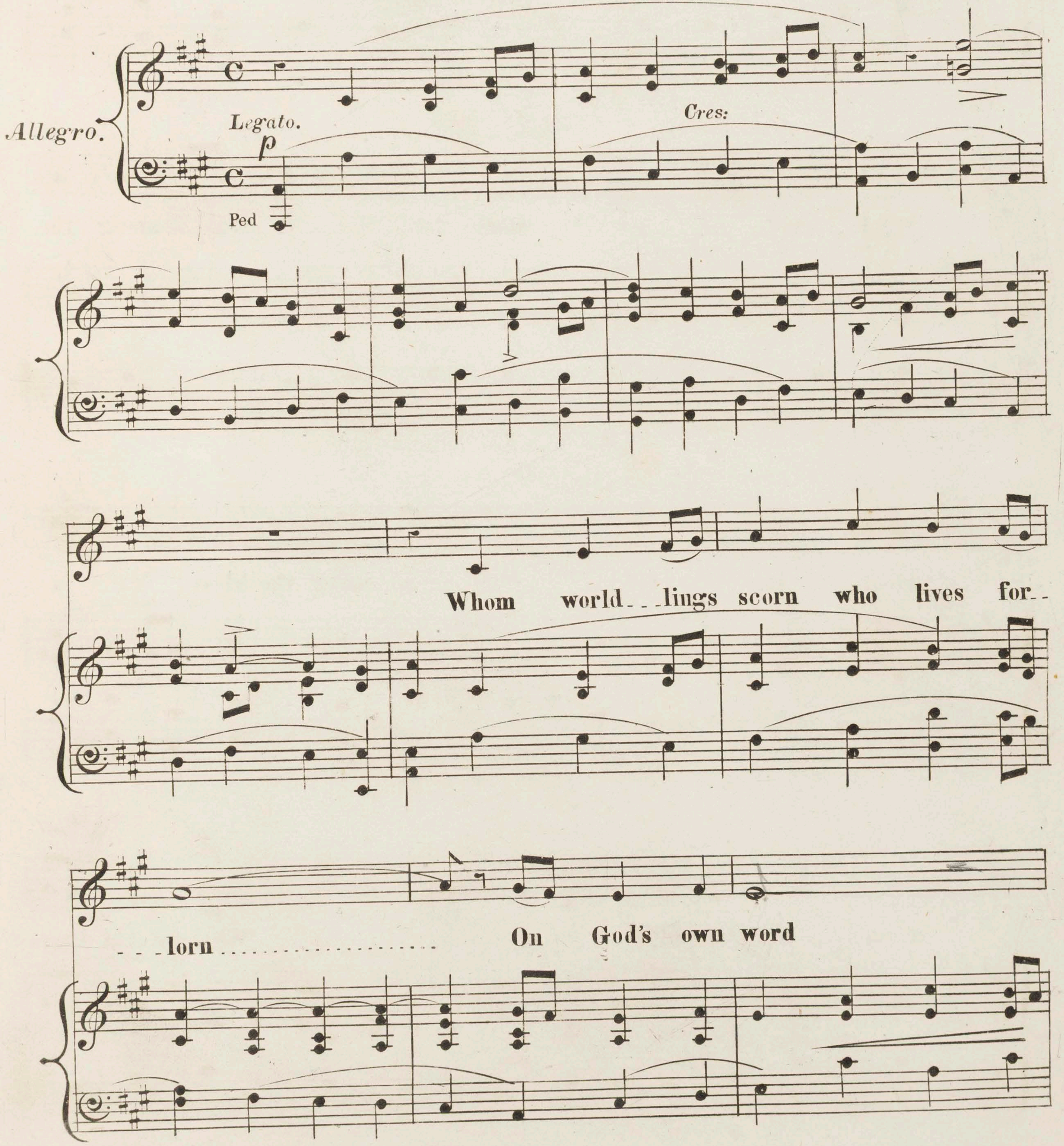
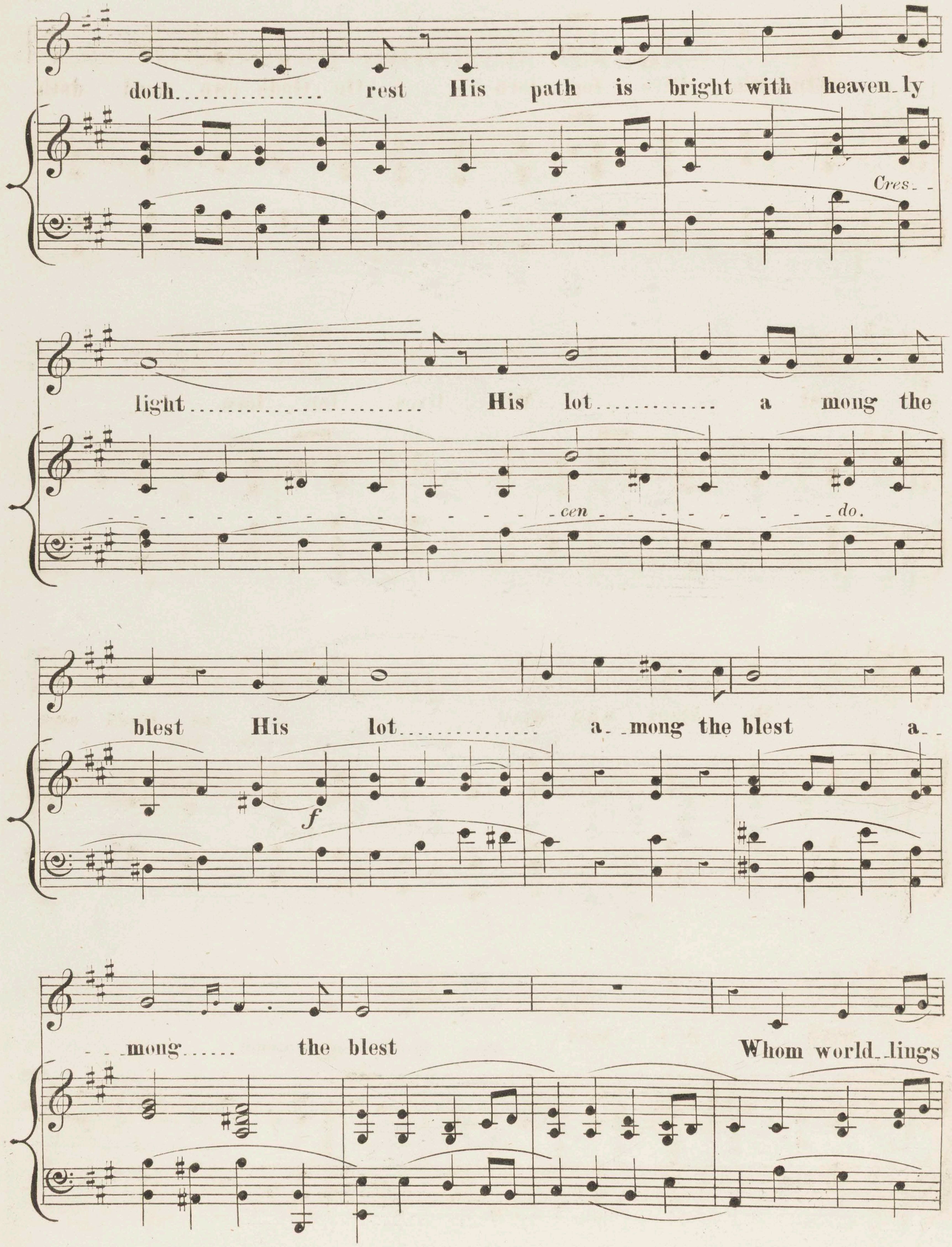
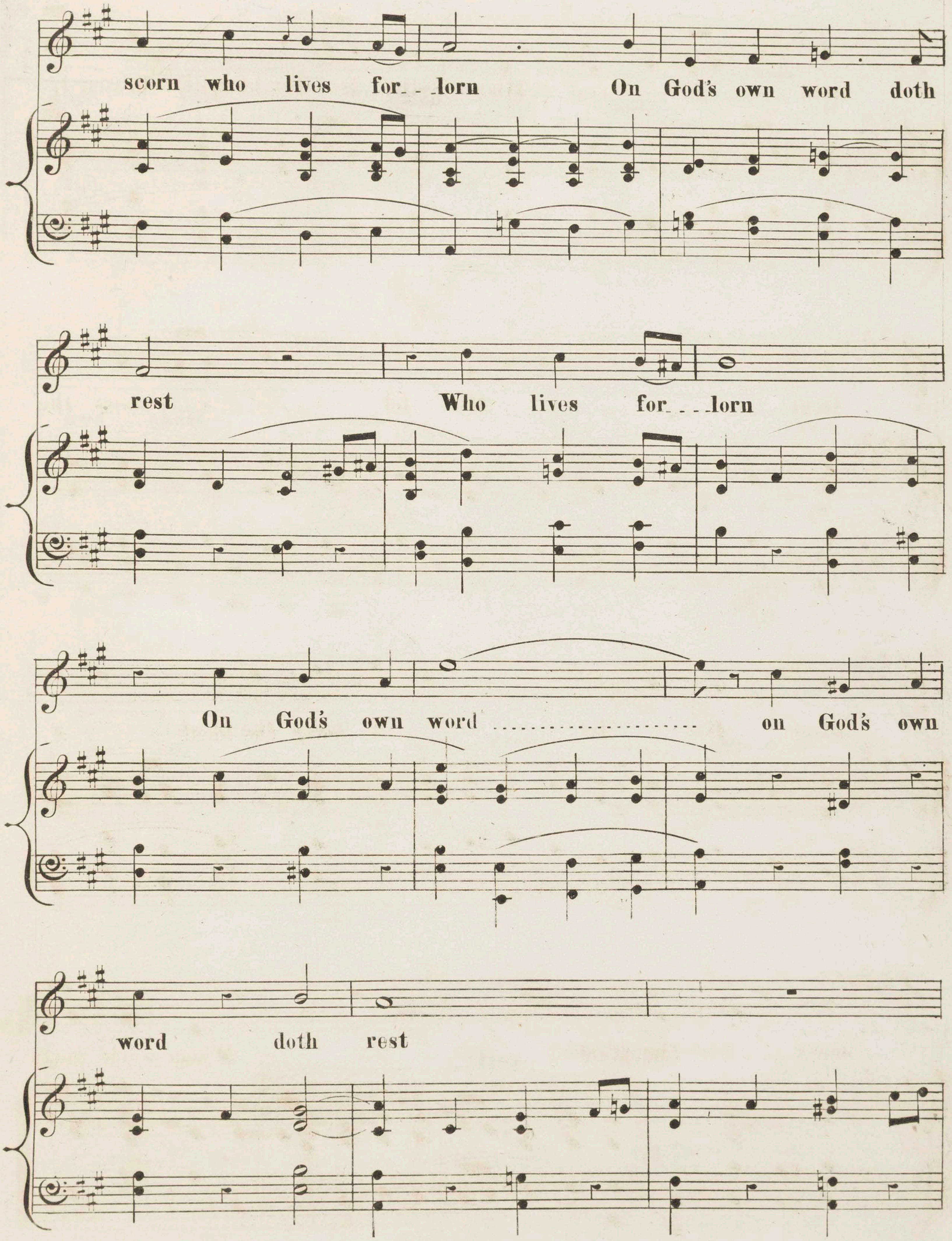
ROLF'S MORNING HYMN.

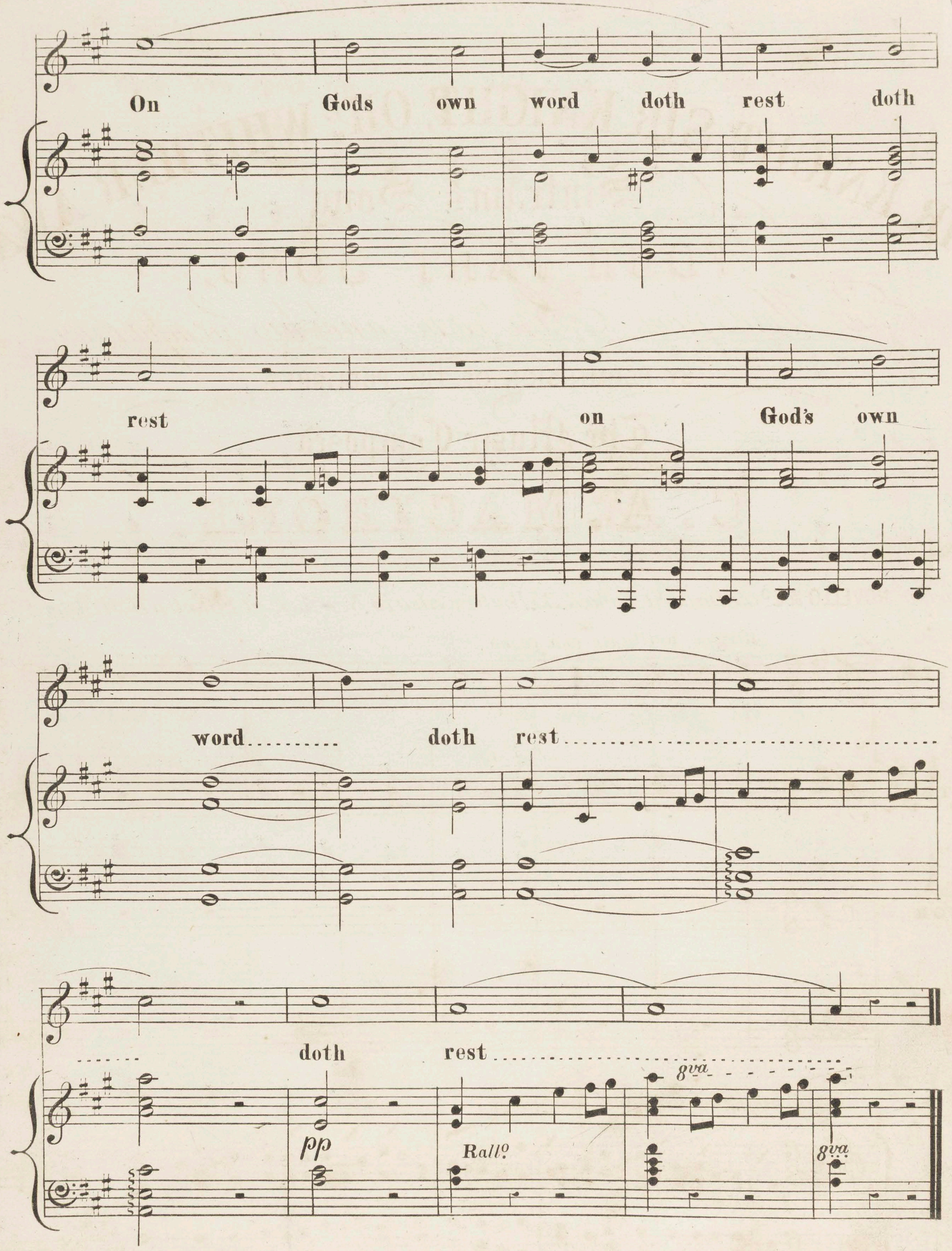
C. A. MACIRONE.

1860


Allegro.
Legato.
p
Cres:
Ped
Whom world_ _lings scorn who lives for_ _
_ _ _lorn .... On God's own word


doth................ rest His path is bright with heaven_ly
Cres_ _
light.......................... His lot........... a mong the
cen - - - - - - - do.
blest His lot............... a_ _mong the blest a_ _
f
- -mong...... the blest Whom world_ _lings


scorn who lives for - - lorn On God's own word doth
rest Who lives for - - - lorn
On God's own word .... on God's own
word doth rest


On Gods own word doth rest doth
rest
on God's own
word.......... doth rest ....
.... doth rest ....
8va
pp
Rallº.
8va

AS SUNG BY THE LONDON GLEE & MADRIGAL UNION,
Under the direction of Mr. Land.

SIR KNIGHT, SIR KNIGHT, OH! WHITHER AWAY,
(Sintram's Song)
FOUR PART SONG,
The Words from "Sintram and his Companions."
BY PERMISSION OF THE PUBLISHER

The Music Composed
BY
C. A. MACIRONE.

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1860

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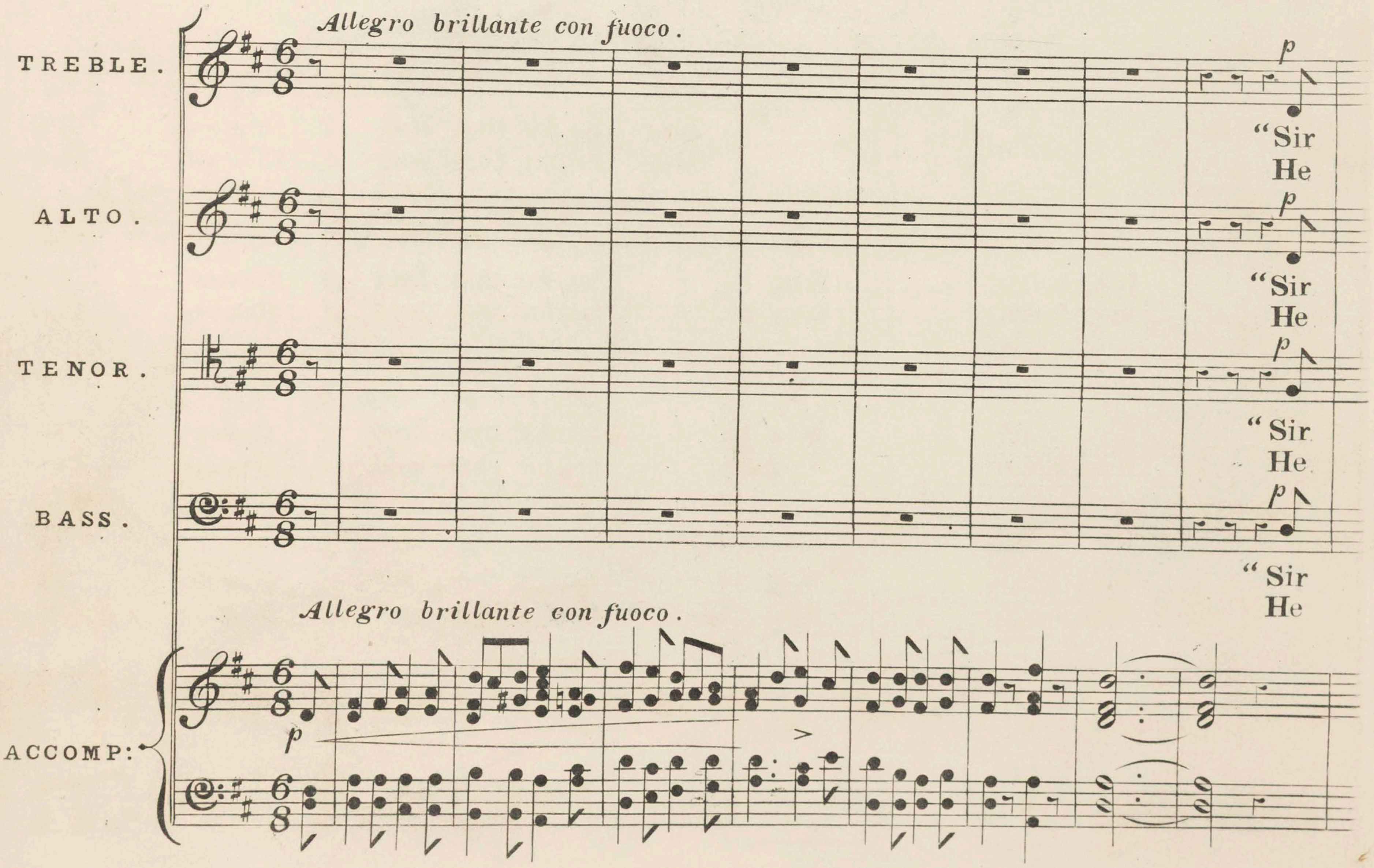
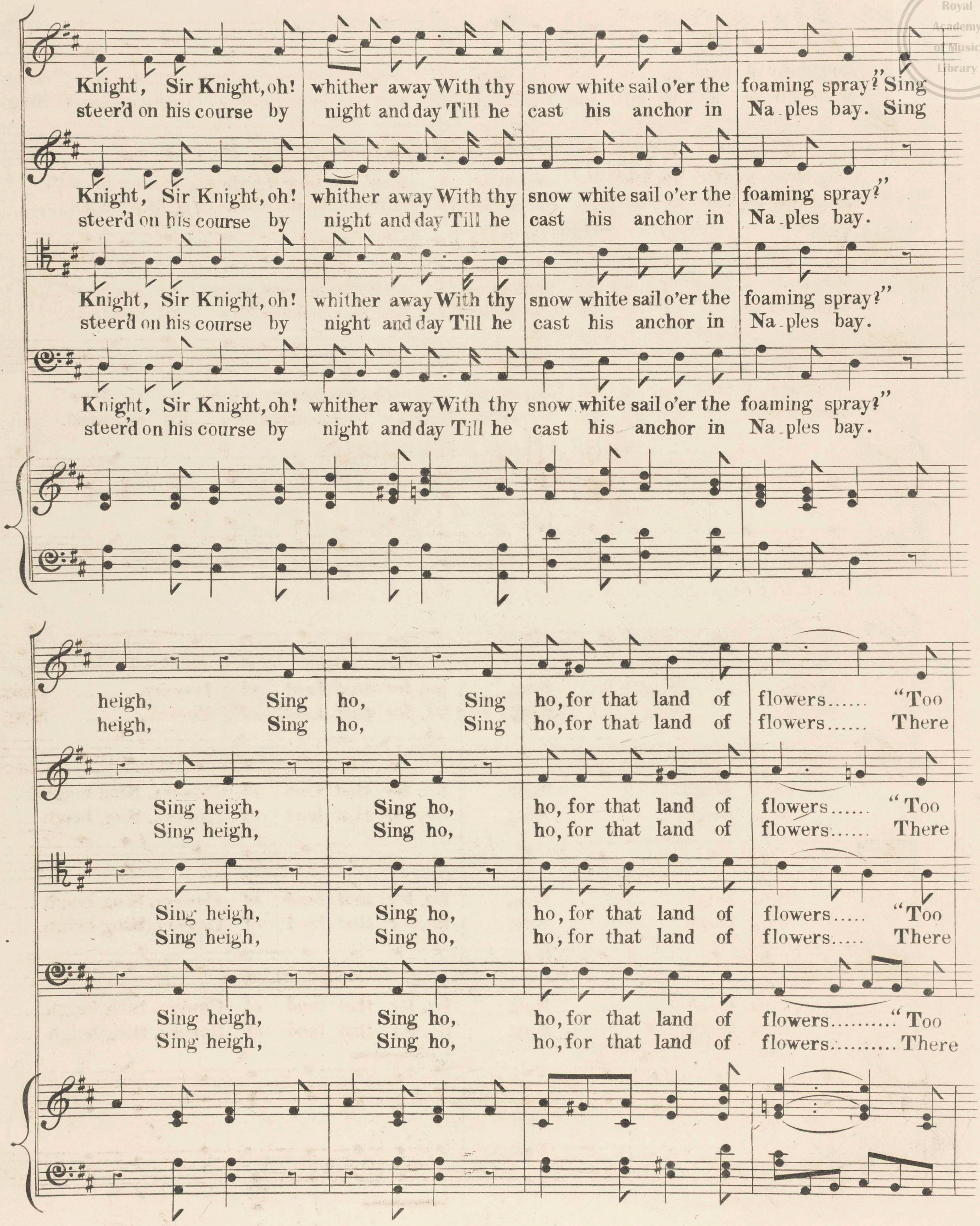
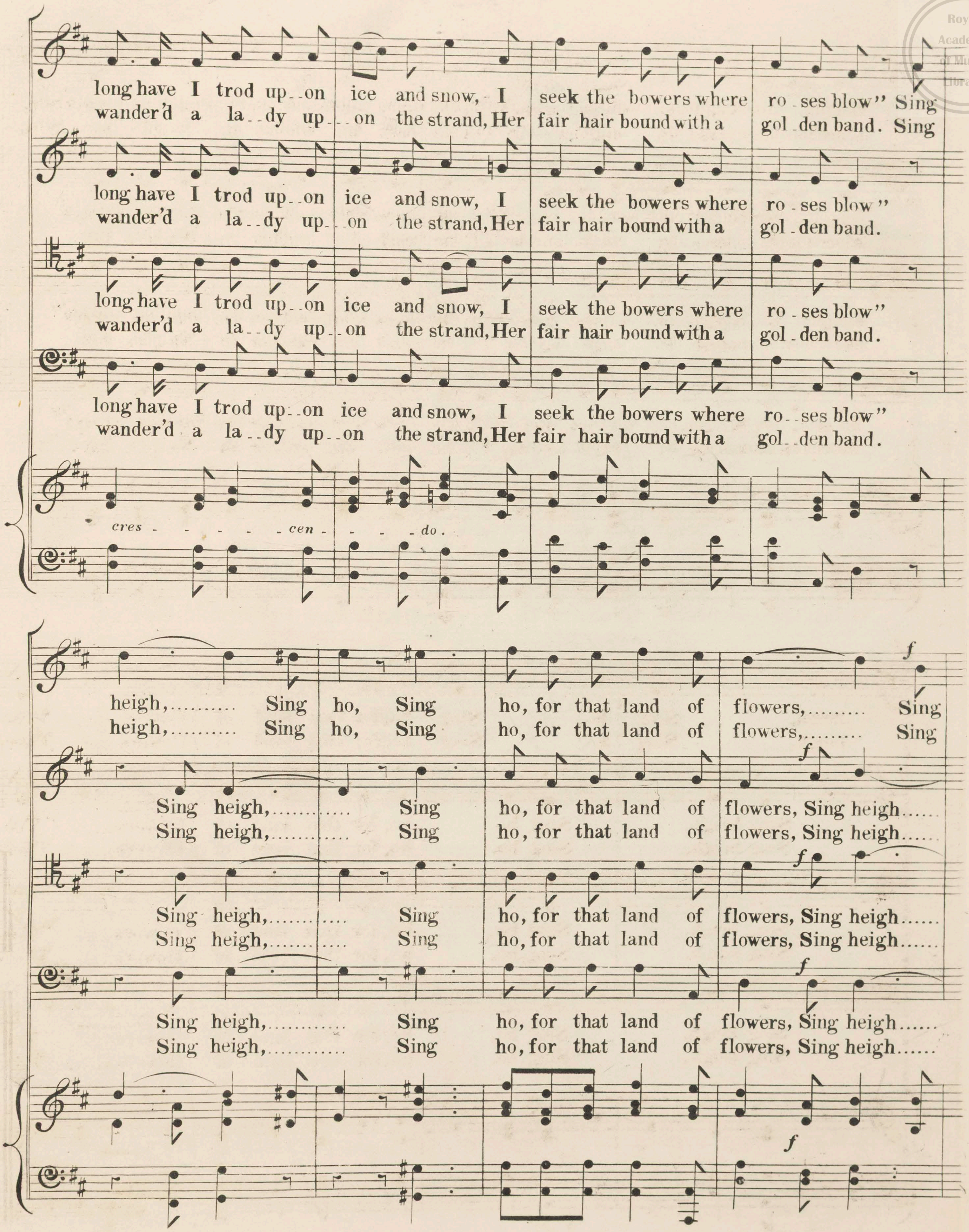
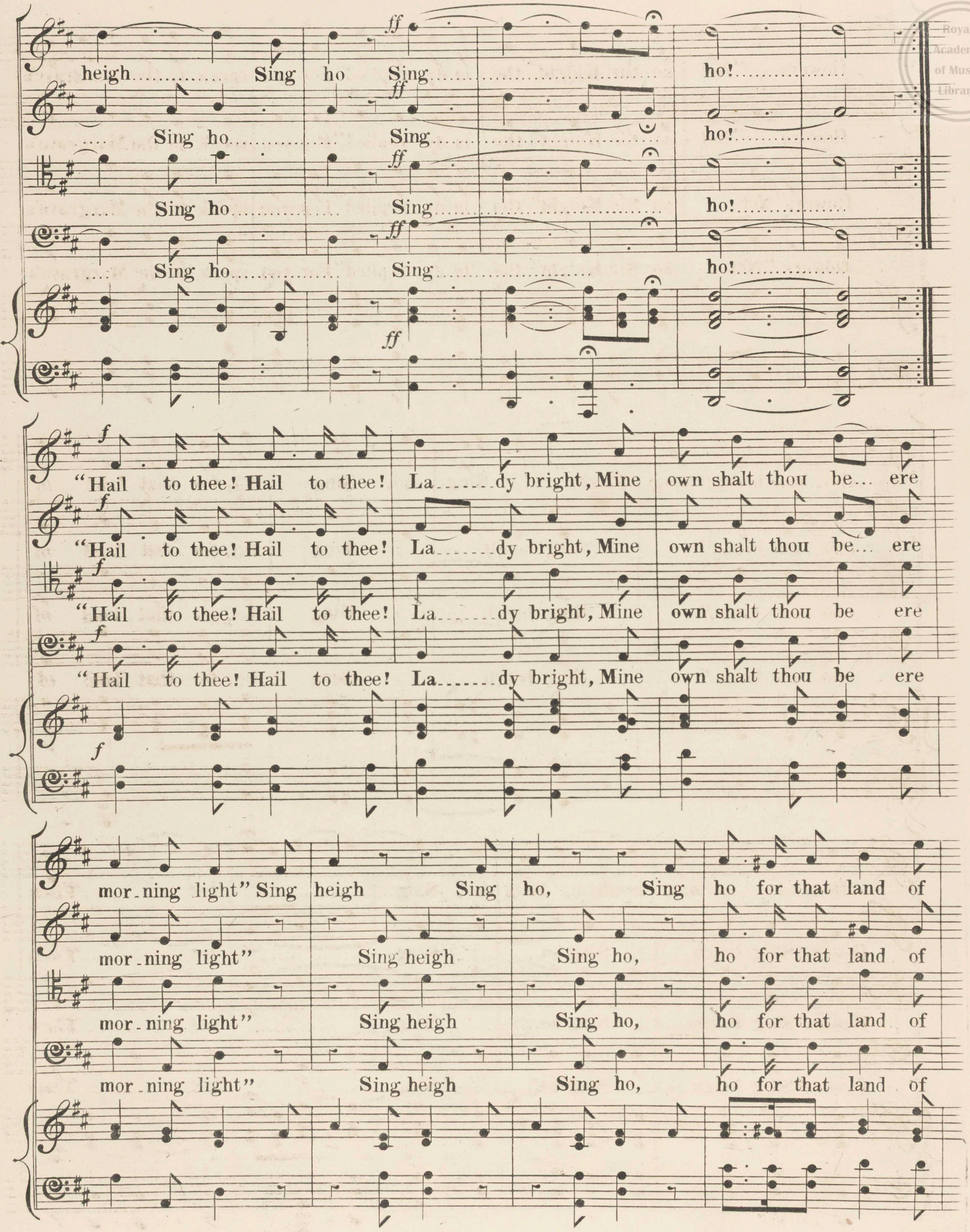
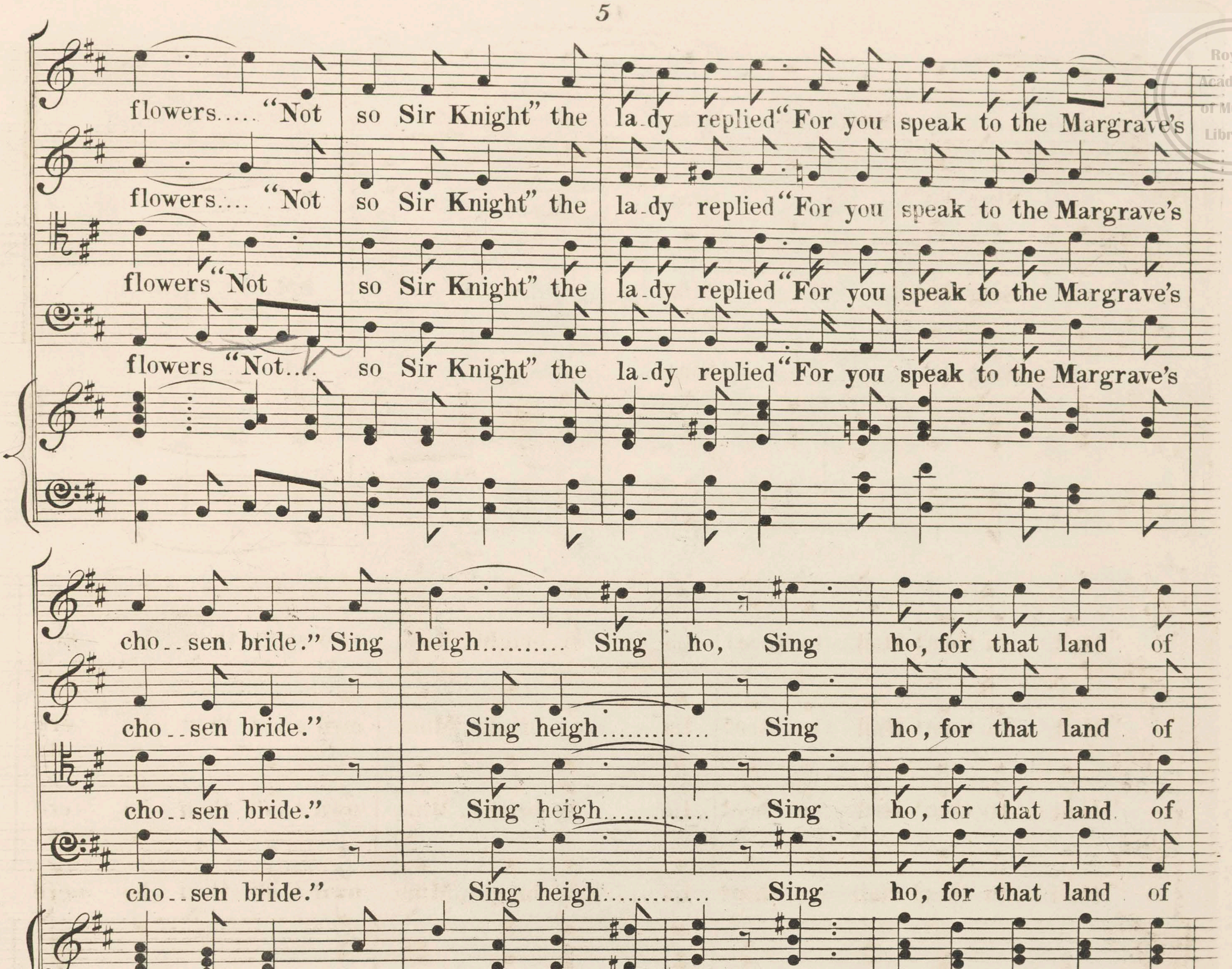
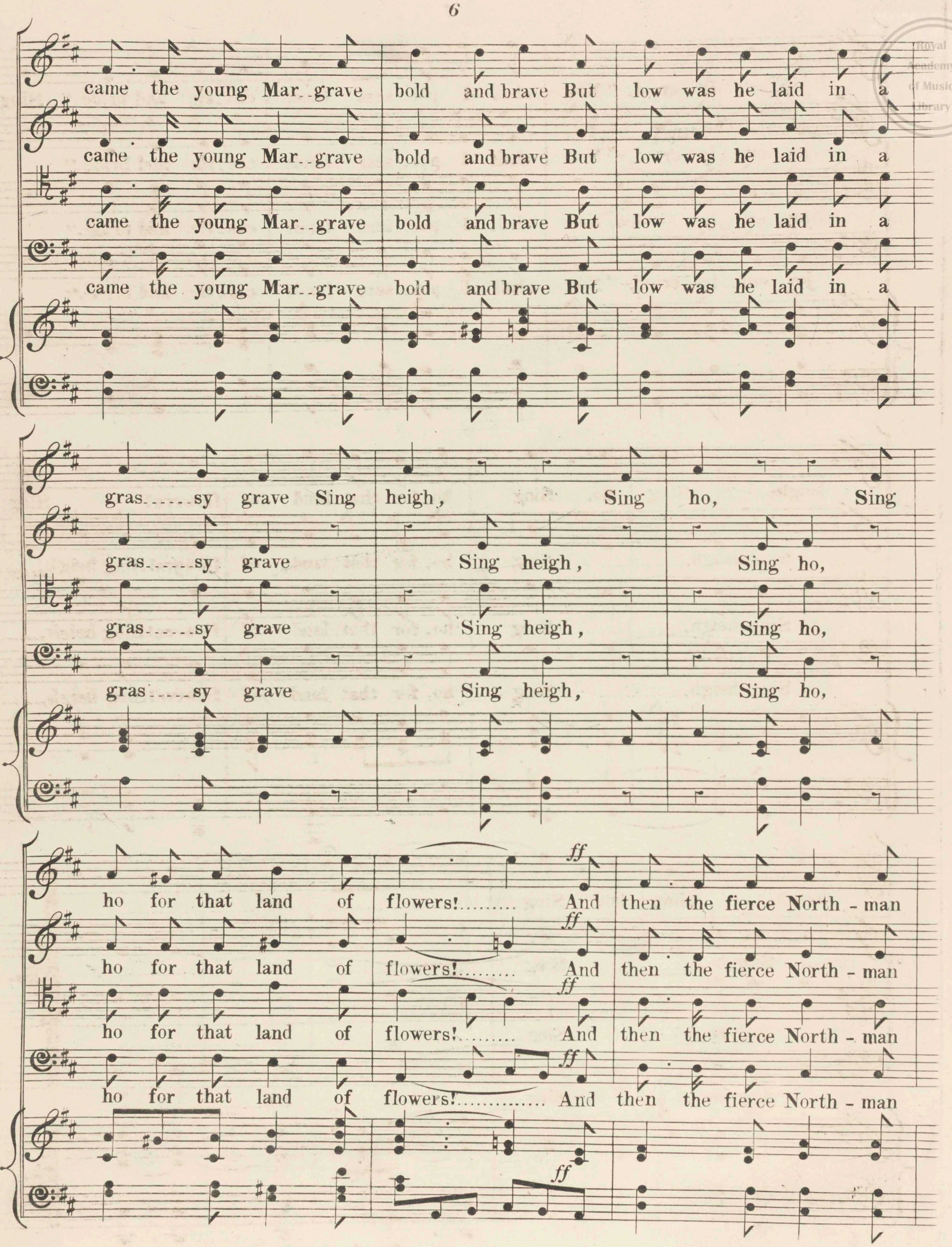

Allegro brillante con fuoco.
TREBLE.
p
"Sir
He
ALTO.
p
"Sir
He
TENOR.
p
"Sir
He
BASS.
p
"Sir
He
Allegro brillante con fuoco.
ACCOMP:
p

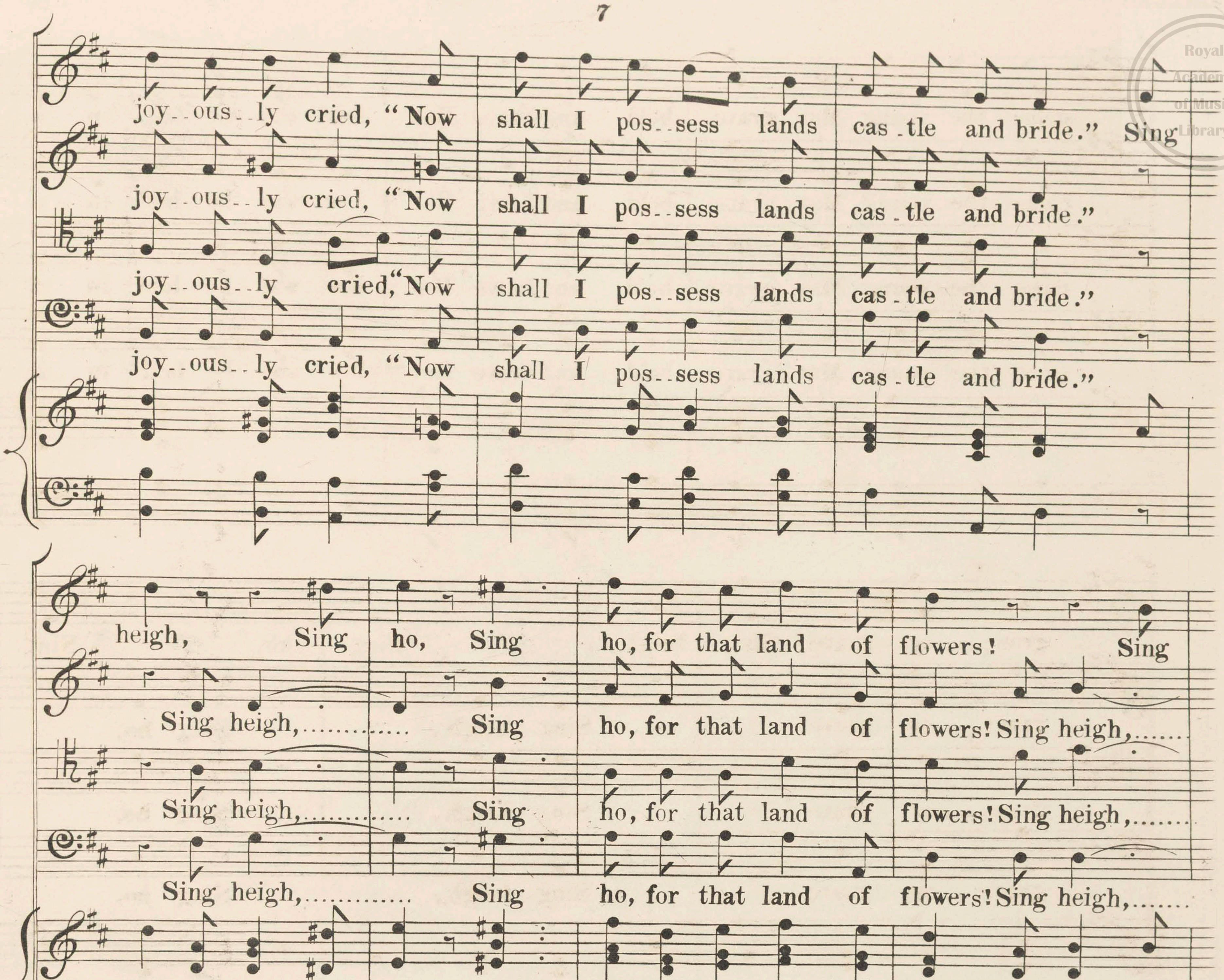

Knight, Sir Knight, oh! whither away With thy snow white sail o'er the foaming spray?" Sing
steer'd on his course by night and day Till he cast his anchor in Na-ples bay. Sing
Knight, Sir Knight, oh! whither away With thy snow white sail o'er the foaming spray?"
steer'd on his course by night and day Till he cast his anchor in Na-ples bay.
Knight, Sir Knight, oh! whither away With thy snow white sail o'er the foaming spray?"
steer'd on his course by night and day Till he cast his anchor in Na-ples bay.
Knight, Sir Knight, oh! whither away With thy snow white sail o'er the foaming spray?"
steer'd on his course by night and day Till he cast his anchor in Na-ples bay.
heigh, Sing ho, Sing ho, for that land of flowers...... "Too
heigh, Sing ho, Sing ho, for that land of flowers...... There
Sing heigh, Sing ho, ho, for that land of flowers...... "Too
Sing heigh, Sing ho, ho, for that land of flowers...... There
Sing heigh, Sing ho, ho, for that land of flowers..... "Too
Sing heigh, Sing ho, ho, for that land of flowers..... There
Sing heigh, Sing ho, ho, for that land of flowers.........."Too
Sing heigh, Sing ho, ho, for that land of flowers.......... There


long have I trod up - on ice and snow, I seek the bowers where ro - ses blow" Sing
wander'd a la - dy up - on the strand, Her fair hair bound with a gol - den band. Sing
long have I trod up - on ice and snow, I seek the bowers where ro - ses blow"
wander'd a la - dy up - on the strand, Her fair hair bound with a gol - den band.
long have I trod up - on ice and snow, I seek the bowers where ro - ses blow"
wander'd a la - dy up - on the strand, Her fair hair bound with a gol - den band.
long have I trod up - on ice and snow, I seek the bowers where ro - ses blow"
wander'd a la - dy up - on the strand, Her fair hair bound with a gol - den band.
cres - - - - cen - - - do.
heigh,......... Sing ho, Sing ho, for that land of flowers,......... Sing
heigh,.......... Sing ho, Sing ho, for that land of flowers,......... Sing
f
Sing heigh,............. Sing ho, for that land of flowers, Sing heigh......
Sing heigh,............. Sing ho, for that land of flowers, Sing heigh......
f
Sing heigh,............. Sing ho, for that land of flowers, Sing heigh......
Sing heigh,............. Sing ho, for that land of flowers, Sing heigh......
f
Sing heigh,............ Sing ho, for that land of flowers, Sing heigh......
Sing heigh,............ Sing ho, for that land of flowers, Sing heigh......
f
f


ff
heigh.......... Sing ho Sing.................................. ho!..............
.... Sing ho.............. Sing.............................. ho!.............
.... Sing ho.............. Sing.............................. ho!.............
.... Sing ho.............. Sing.............................. ho!.............
f
"Hail to thee! Hail to thee! La.......dy bright, Mine own shalt thou be... ere
"Hail to thee! Hail to thee! La.......dy bright, Mine own shalt thou be... ere
"Hail to thee! Hail to thee! La.......dy bright, Mine own shalt thou be ere
"Hail to thee! Hail to thee! La.......dy bright, Mine own shalt thou be ere
mor-ning light" Sing heigh Sing ho, Sing ho for that land of
mor-ning light" Sing heigh Sing ho, ho for that land of
mor-ning light" Sing heigh Sing ho, ho for that land of
mor-ning light" Sing heigh Sing ho, ho for that land of


flowers..... "Not so Sir Knight" the la_dy replied "For you speak to the Margrave's
flowers.... "Not so Sir Knight" the la_dy replied "For you speak to the Margrave's
flowers "Not so Sir Knight" the la_dy replied "For you speak to the Margrave's
flowers "Not... so Sir Knight" the la_dy replied "For you speak to the Margrave's
cho_sen bride." Sing heigh......... Sing ho, Sing ho, for that land of
cho_sen bride." Sing heigh........... Sing ho, for that land of
cho_sen bride." Sing heigh........... Sing ho, for that land of
cho_sen bride." Sing heigh........... Sing ho, for that land of
flowers!....... Sing heigh...... Sing ho, Sing......................... ho!.............. Then
flowers! Sing heigh......... Sing ho,......... Sing......................... ho!.............. Then
flowers! Sing heigh......... Sing ho,......... Sing......................... ho!.............. Then
flowers! Sing heigh........ Sing ho,......... Sing............... ho!.............. Then


came the young Mar..grave bold and brave But low was he laid in a
came the young Mar..grave bold and brave But low was he laid in a
came the young Mar..grave bold and brave But low was he laid in a
came the young Mar..grave bold and brave But low was he laid in a
gras.......sy grave Sing heigh, Sing ho, Sing
gras.......sy grave Sing heigh, Sing ho,
gras.......sy grave Sing heigh, Sing ho,
gras.......sy grave Sing heigh, Sing ho,
ff
ho for that land of flowers!......... And then the fierce North - man
ho for that land of flowers!......... And then the fierce North - man
ho for that land of flowers!......... And then the fierce North - man
ho for that land of flowers!.............. And then the fierce North - man


joy..ous..ly cried, "Now shall I pos..sess lands cas.tle and bride." Sing
joy..ous..ly cried, "Now shall I pos..sess lands cas.tle and bride."
joy..ous..ly cried,"Now shall I pos..sess lands cas.tle and bride."
joy..ous..ly cried, "Now shall I pos..sess lands cas.tle and bride."
heigh, Sing ho, Sing ho, for that land of flowers! Sing
Sing heigh,............ Sing ho, for that land of flowers! Sing heigh,.......
Sing heigh,............ Sing ho, for that land of flowers! Sing heigh,.......
Sing heigh,............ Sing ho, for that land of flowers! Sing heigh,.......
heigh, Sing ho, Sing.............................. ho!.......................
..... Sing ho,............ Sing.............................. ho!.......................
..... Sing ho,............ Sing.............................. ho!.......................
..... Sing ho,............ Sing...................... ho!.......................

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AS SUNG BY THE LONDON GLEE & MADRIGAL UNION, UNDER THE DIRECTION OF MR. LAND.

THE WOUNDED CUPID,

A Four-part Song,

The Words by

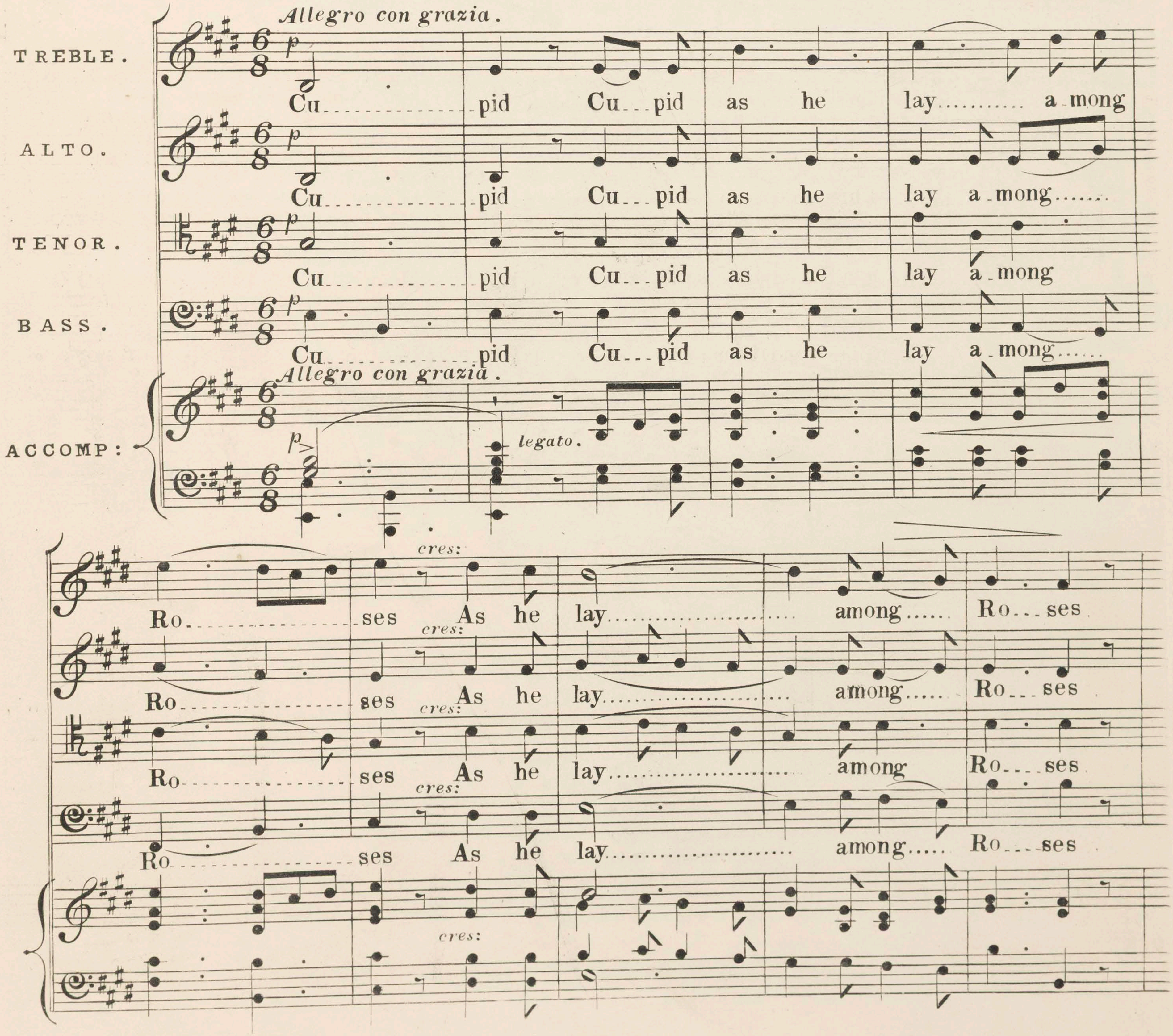
HERRICK,

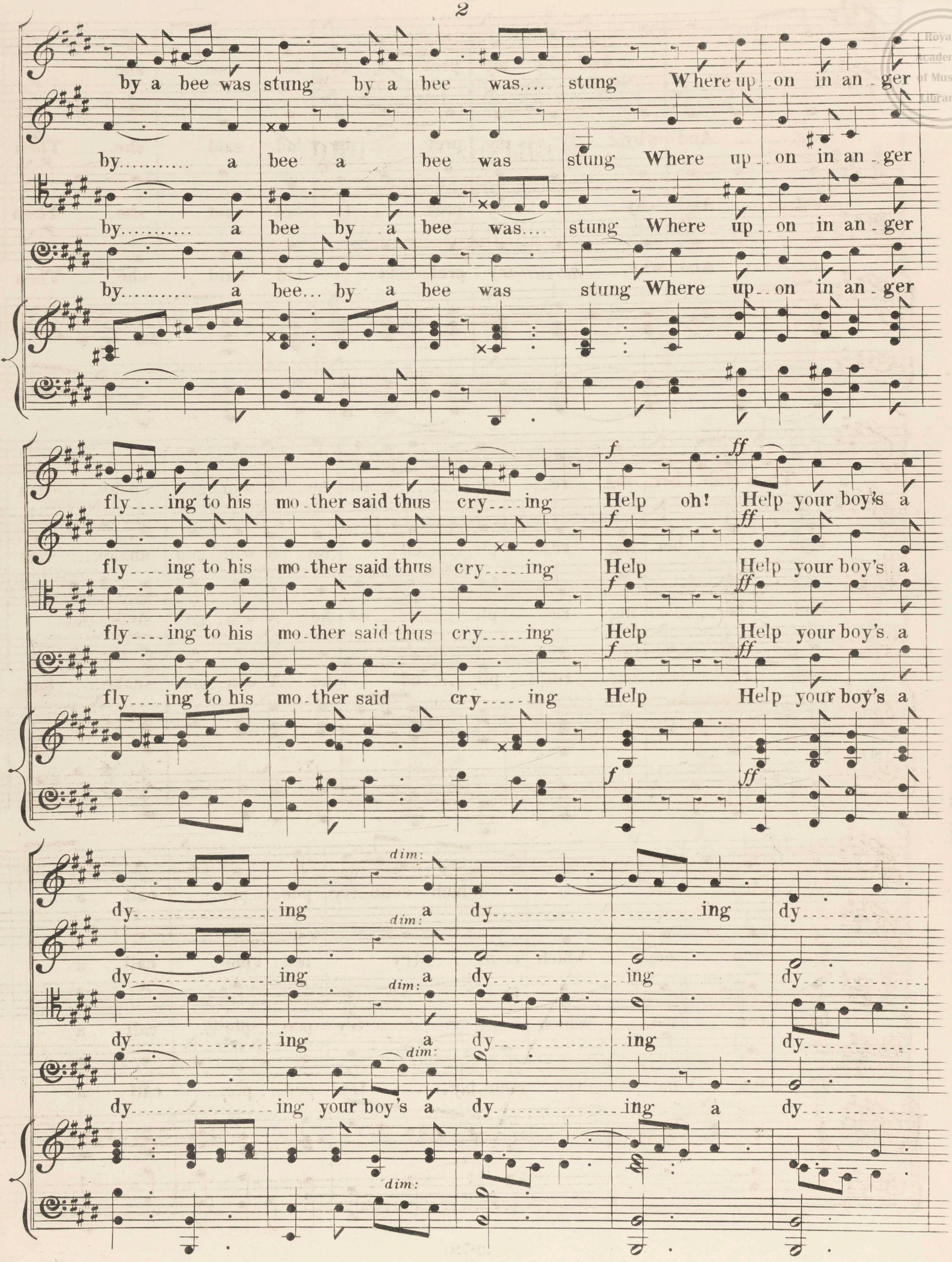
The Music Composed by

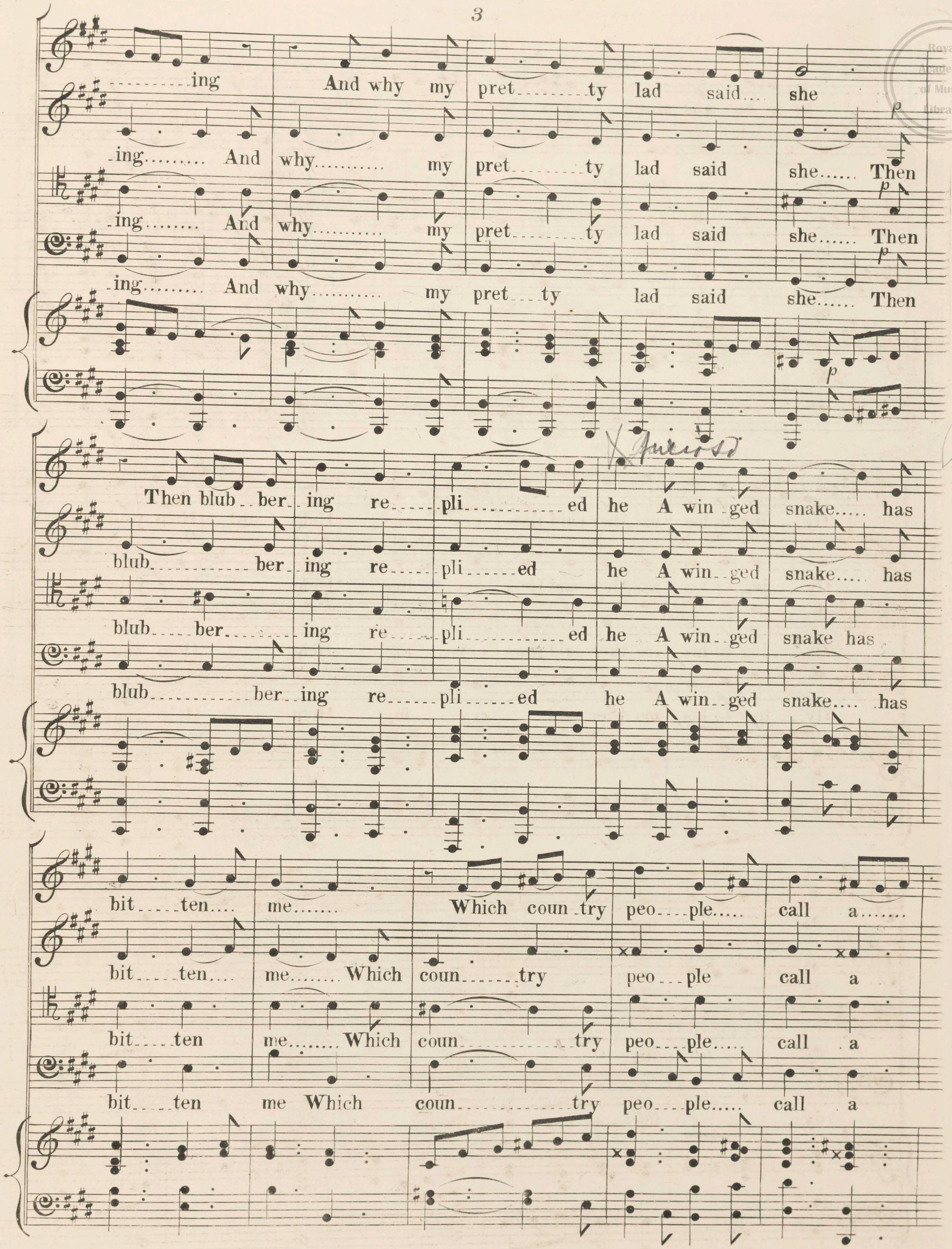
C. A. MACIRONE.

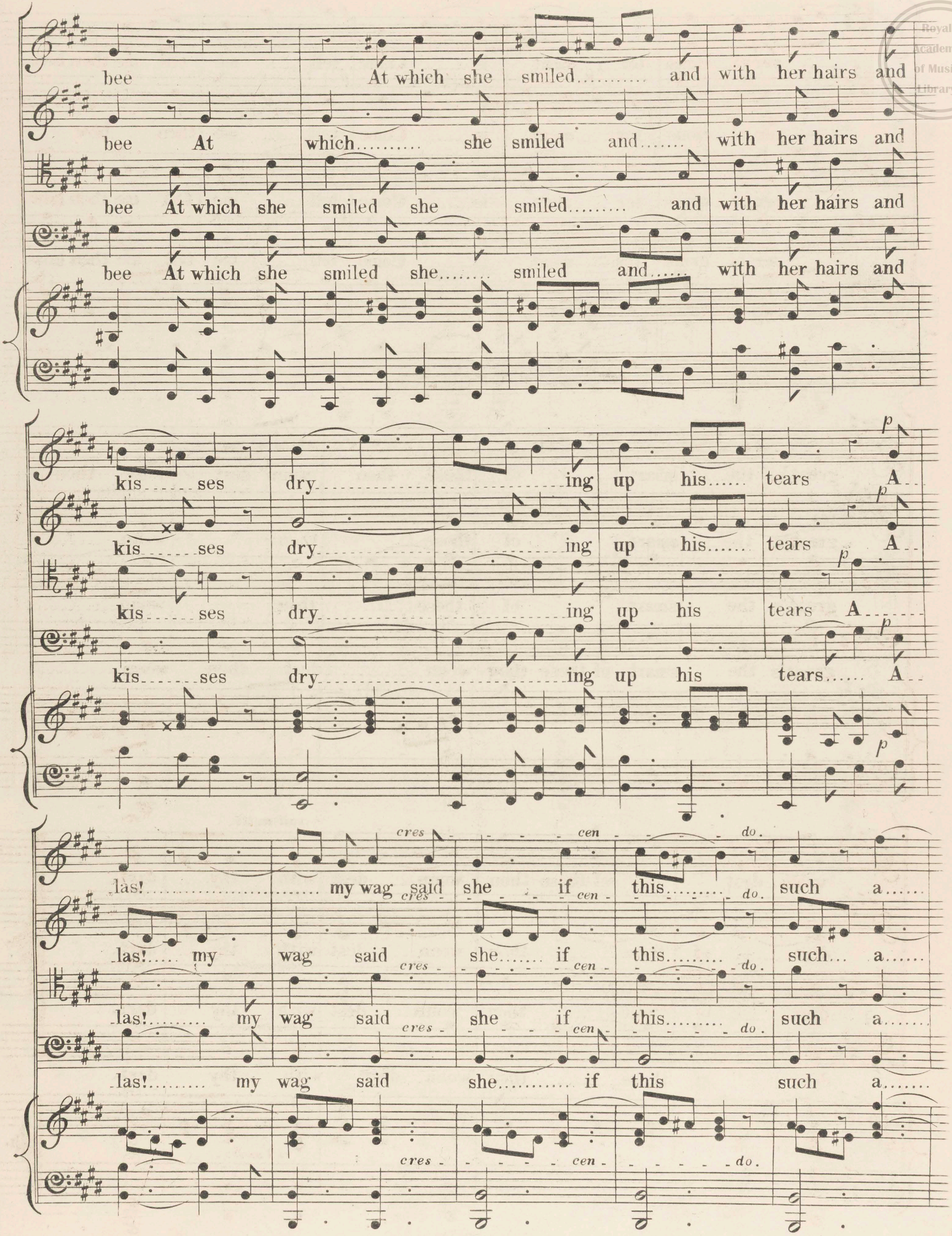
Ent. Sta. Hall. *Price 1/6*

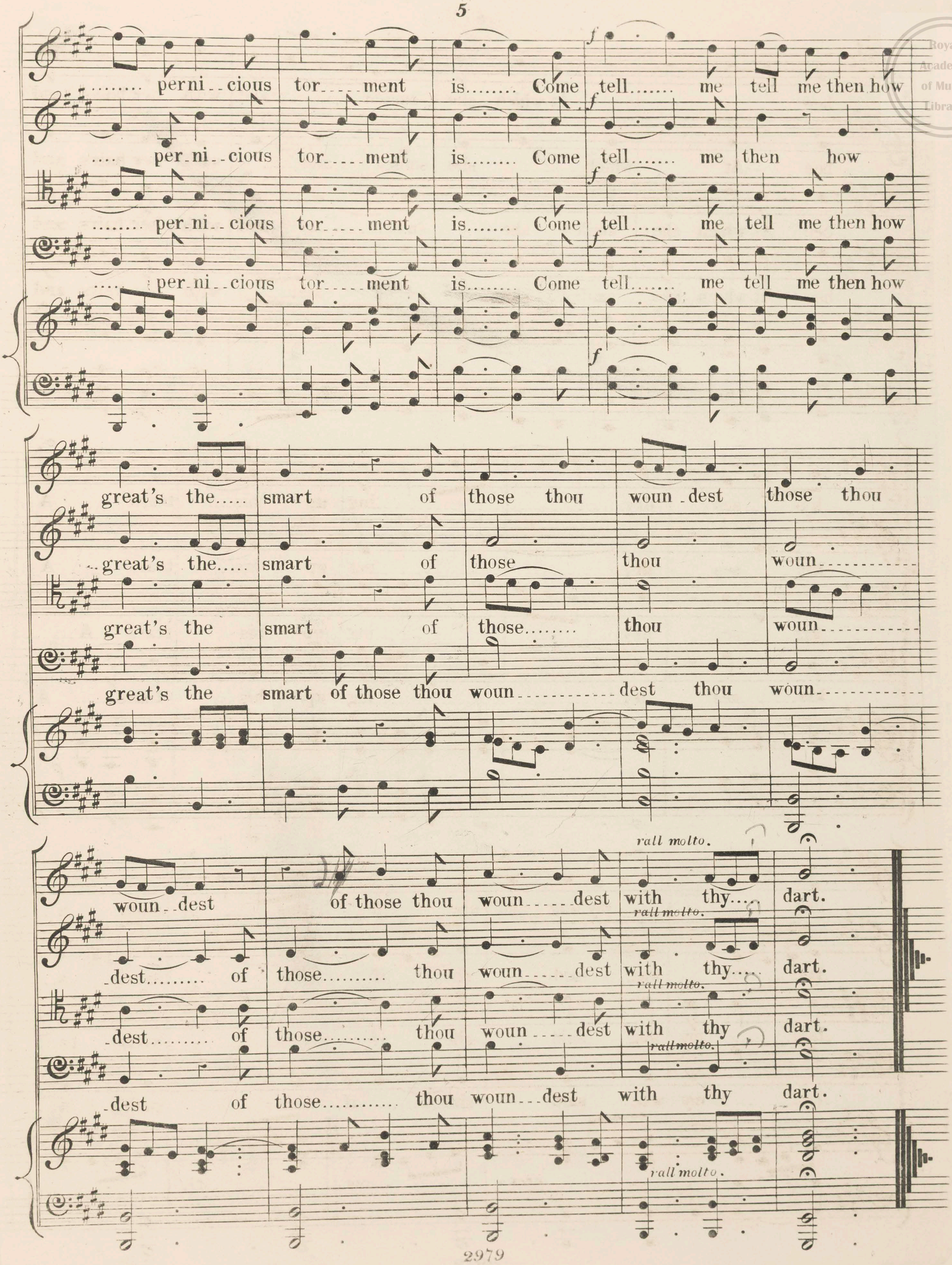
London, NOVELLO & Co. 69, Dean Str.t Soho, & 35, Poultry, also in New York; at 1, Clinton Hall Astor Place.


Allegro con grazia.
TREBLE.
ALTO.
TENOR.
BASS.
ACCOMP:
p
legato.
cres:
Cu - pid Cu - pid as he lay a - mong Ro - ses As he lay among Ro - ses
Cu - pid Cu - pid as he lay a - mong Ro - ses As he lay among Ro - ses
Cu - pid Cu - pid as he lay a - mong Ro - ses As he lay among Ro - ses
Cu - pid Cu - pid as he lay a - mong Ro - ses As he lay among Ro - ses


by a bee was stung by a bee was.... stung Where up_on in an_ger
by.......... a bee a bee was stung Where up_on in an_ger
by.......... a bee by a bee was.... stung Where up_on in an_ger
by.......... a bee... by a bee was stung Where up_on in an_ger
fly....ing to his mo_ther said thus cry....ing Help oh! Help your boy's a
fly....ing to his mo_ther said thus cry.....ing Help Help your boy's a
fly....ing to his mo_ther said thus cry.....ing Help Help your boy's a
fly....ing to his mo_ther said cry.....ing Help Help your boy's a
f
ff
dy.................. ing a dy.................. ing dy..................
dy.................. ing a dy.................. ing dy..................
dy.................. ing a dy.................. ing dy..................
dy.................. ing your boy's a dy.................. ing a dy..................
dim:


ing And why my pret-ty lad said she
ing And why my pret-ty lad said she Then
ing And why my pret-ty lad said she Then
ing And why my pret-ty lad said she Then
p
Spiritoso
Then blub-ber-ing re-pli-ed he A win-ged snake has
blub-ber-ing re-pli-ed he A win-ged snake has
blub-ber-ing re-pli-ed he A win-ged snake has
blub-ber-ing re-pli-ed he A win-ged snake has
bit-ten me Which coun-try peo-ple call a
bit-ten me Which coun-try peo-ple call a
bit-ten me Which coun-try peo-ple call a
bit-ten me Which coun-try peo-ple call a


bee At which she smiled.......... and with her hairs and
bee At which.......... she smiled and....... with her hairs and
bee At which she smiled she smiled......... and with her hairs and
bee At which she smiled she........ smiled and...... with her hairs and
kis......ses dry................ing up his...... tears A...
kis......ses dry................ing up his...... tears A...
kis......ses dry................ing up his tears A......
kis......ses dry................ing up his tears...... A...
p
las!......................... my wag said she if this......... such a......
las!..... my wag said she....... if this......... such... a......
las!......... my wag said she if this......... such a.......
las!......... my wag said she.......... if this such a.......
cres - - - cen - - - do.


f
.... perni..cious tor.....ment is....... Come tell...... me tell me then how
.... per.ni..cious tor.....ment is....... Come tell...... me then how
.... per.ni..cious tor.....ment is....... Come tell...... me tell me then how
..... per.ni..cious tor.....ment is....... Come tell...... me tell me then how
great's the..... smart of those thou woun.dest those thou
great's the..... smart of those thou woun........
great's the smart of those........ thou woun........
great's the smart of those thou woun........ dest thou woun........
rall molto.
woun..dest of those thou woun.....dest with thy..... dart.
dest........ of those......... thou woun.....dest with thy..... dart.
dest........ of those......... thou woun.....dest with thy dart.
dest of those.......... thou woun...dest with thy dart.

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CHORAL SONGS,

(S.A.T.B.)

Composed by

C. A. MACIRONE.

		POETRY BY	*Vocal Score Folio.*	*Vocal Score Octavo.*	*Separate Vocal Parts Octavo.*
No. 1,	SIR KNIGHT, SIR KNIGHT, OH! WHITHER AWAY,	LA MOTTE FOUQUÉ.	1	3^{D}	6^{D}
2,	THE WOUNDED CUPID,	HERRICK.	1	3^{D}	4^{D}
3,	WOMAN'S SMILE,	C. COWDEN CLARKE.	1	3^{D}	6^{D}
4,	AUTOLYCUS' SONG,	SHAKESPEARE.	1	3^{D}	6^{D}
5,	FOOTSTEPS OF ANGELS,	LONGFELLOW.	1	3^{D}	6^{D}
6,	THE SUN SHINES FAIR ON CARLISLE WALL,	SIR WALTER SCOTT.	1	3^{D}	6^{D}
7,	GOOD MORROW TO MY LADY BRIGHT,	MARY COWDEN CLARKE.	6^{D}	1½	
8,	TO ALL YOU LADIES NOW ON LAND,	EARL OF DORSET.	1	1½	
9,	THE BATTLE OF THE BALTIC,	CAMPBELL.			
10,	THE CAVALIER'S SONG,	SIR WALTER SCOTT.			

No. 3

Reduced Price 1/.

London,
NOVELLO & Co. 69, DEAN STREET, SOHO, & 35, POULTRY.

WORDS BY
C. COWDEN CLARKE.

Nº 3. WOMAN'S SMILE.

A CHORAL SONG.

MUSIC BY
C. A. MACIRONE.

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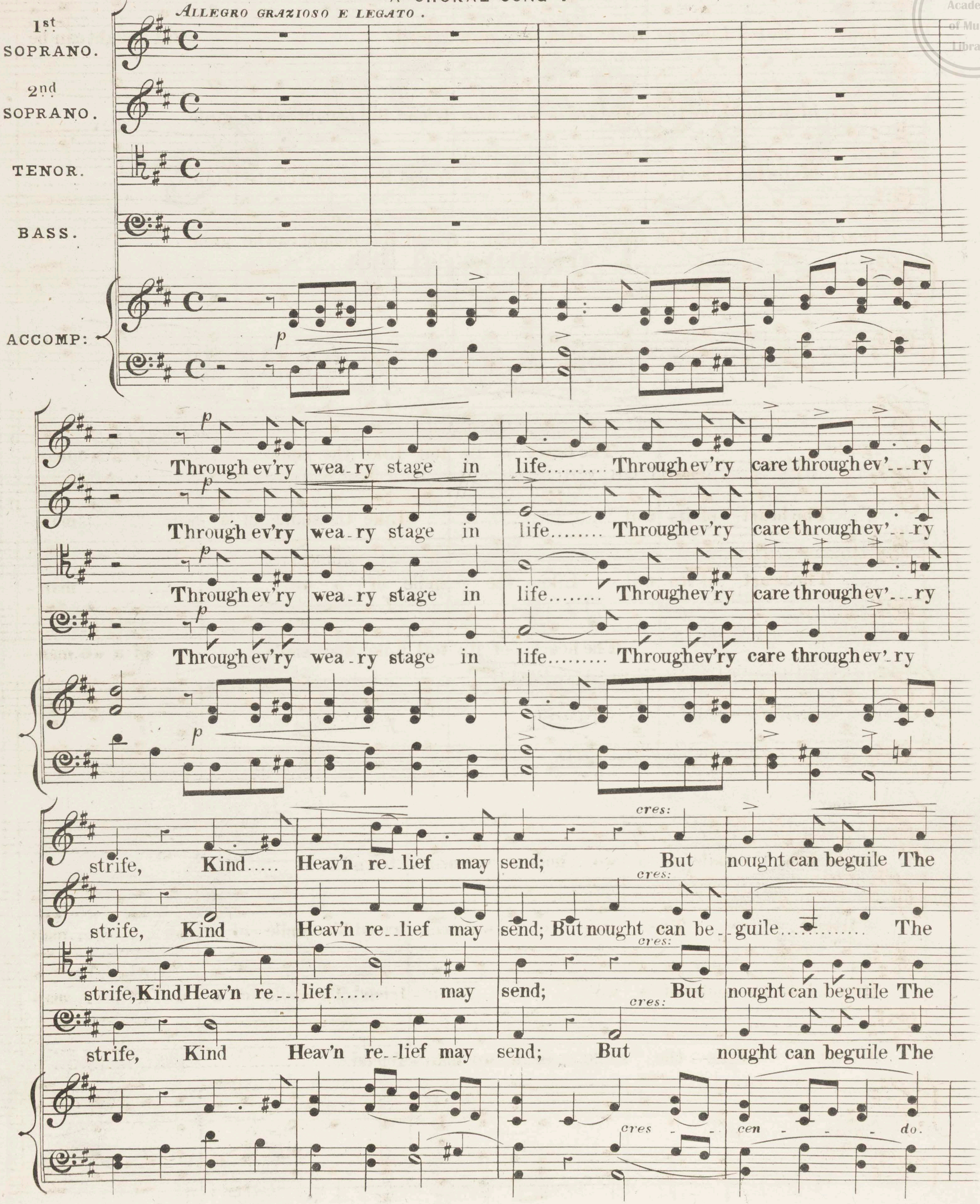
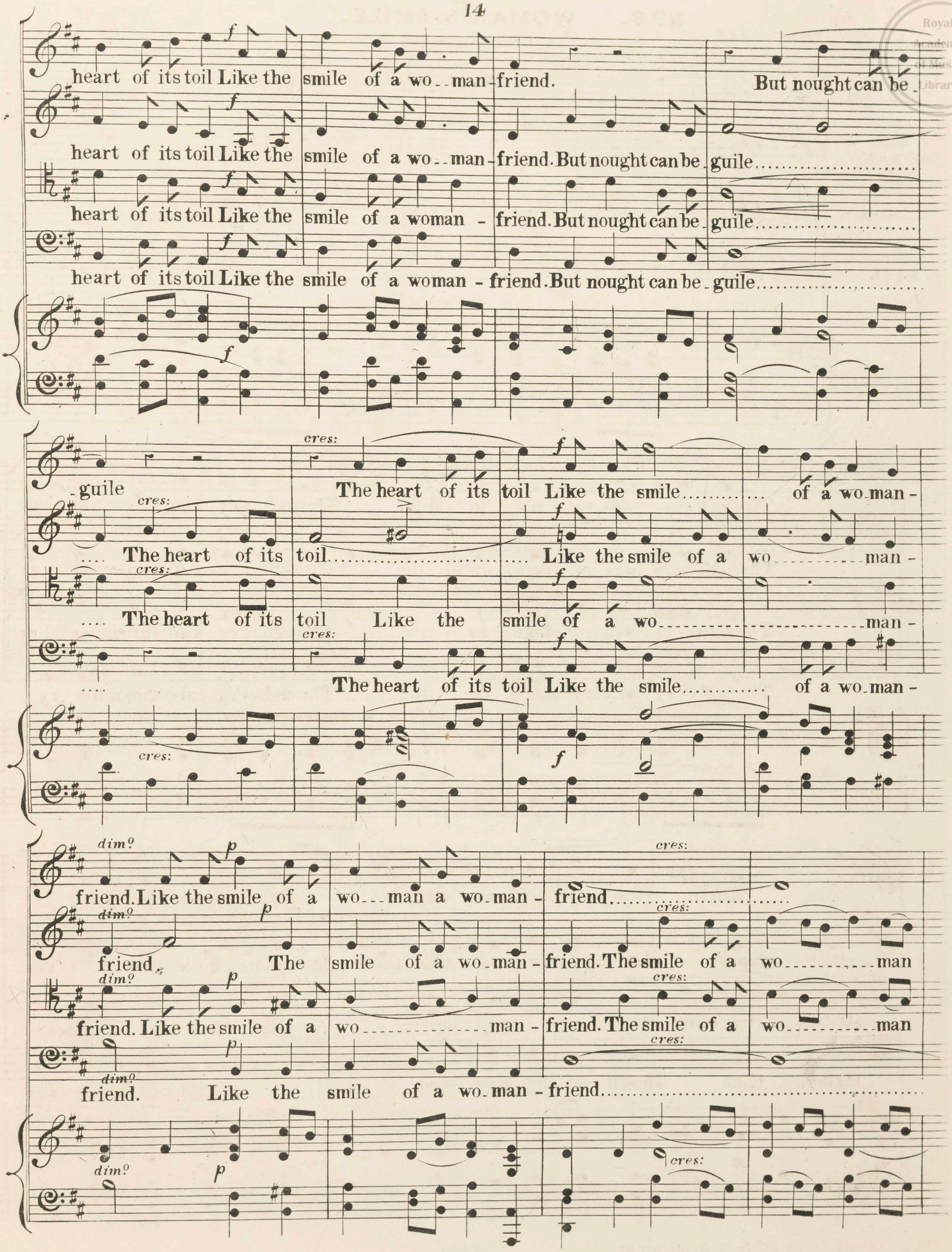
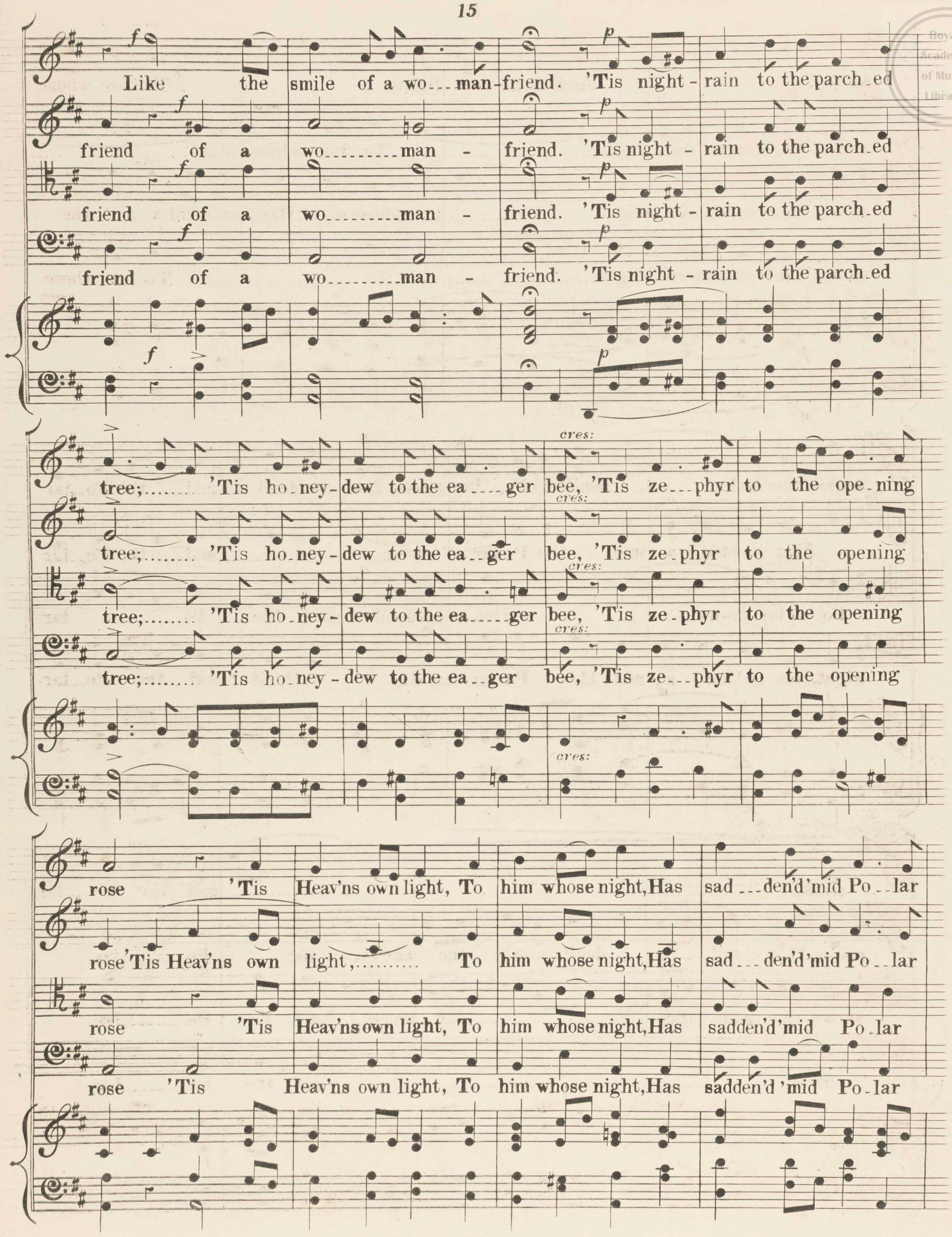

Allegro grazioso e legato.
1st SOPRANO.
2nd SOPRANO.
TENOR.
BASS.
ACCOMP:
p
Through ev'ry wea_ry stage in life......... Through ev'ry care through ev'___ry
Through ev'ry wea_ry stage in life........ Through ev'ry care through ev'___ry
Through ev'ry wea_ry stage in life........ Through ev'ry care through ev'___ry
Through ev'ry wea_ry stage in life......... Through ev'ry care through ev'_ry
strife, Kind..... Heav'n re_lief may send; cres: But nought can beguile The
strife, Kind Heav'n re_lief may send; cres: But nought can be_guile............ The
strife, Kind Heav'n re__lief....... may send; cres: But nought can beguile The
strife, Kind Heav'n re_lief may send; cres: But nought can beguile The
cres - cen - do.


heart of its toil Like the smile of a wo_man_friend. But nought can be_
heart of its toil Like the smile of a wo_man_friend. But nought can be_guile
heart of its toil Like the smile of a woman - friend. But nought can be_guile
heart of its toil Like the smile of a woman - friend. But nought can be_guile
f
guile The heart of its toil Like the smile of a wo_man -
The heart of its toil Like the smile of a wo man -
The heart of its toil Like the smile of a wo man -
The heart of its toil Like the smile of a wo_man -
cres:
f
friend. Like the smile of a wo_man a wo_man - friend
friend. The smile of a wo_man - friend. The smile of a wo man
friend. Like the smile of a wo man - friend. The smile of a wo man
friend. Like the smile of a wo_man - friend
dim°
p
cres:


f
Like the smile of a wo - - - man - friend. 'Tis night - rain to the parch - ed
f
friend of a wo - - - - - - - - - man - friend. 'Tis night - rain to the parch - ed
f
friend of a wo - - - - - - - - - man - friend. 'Tis night - rain to the parch - ed
f
friend of a wo - - - - - - - - - man - friend. 'Tis night - rain to the parch - ed
p
cres:
tree; . . . . 'Tis ho - ney - dew to the ea - - - - ger bee, 'Tis ze - - - phyr to the ope - ning
tree; . . . . 'Tis ho - ney - dew to the ea - - ger bee, 'Tis ze - phyr to the opening
tree; . . . . 'Tis ho - ney - dew to the ea - - - - - ger bee, 'Tis ze - phyr to the opening
tree; . . . . 'Tis ho - ney - dew to the ea - - ger bee, 'Tis ze - - - phyr to the opening
rose 'Tis Heav'ns own light, To him whose night, Has sad - - - den'd 'mid Po - - lar
rose 'Tis Heav'ns own light, ... To him whose night, Has sad - - - den'd 'mid Po - - lar
rose 'Tis Heav'ns own light, To him whose night, Has sadden'd 'mid Po - lar
rose 'Tis Heav'ns own light, To him whose night, Has sadden'd 'mid Po - lar

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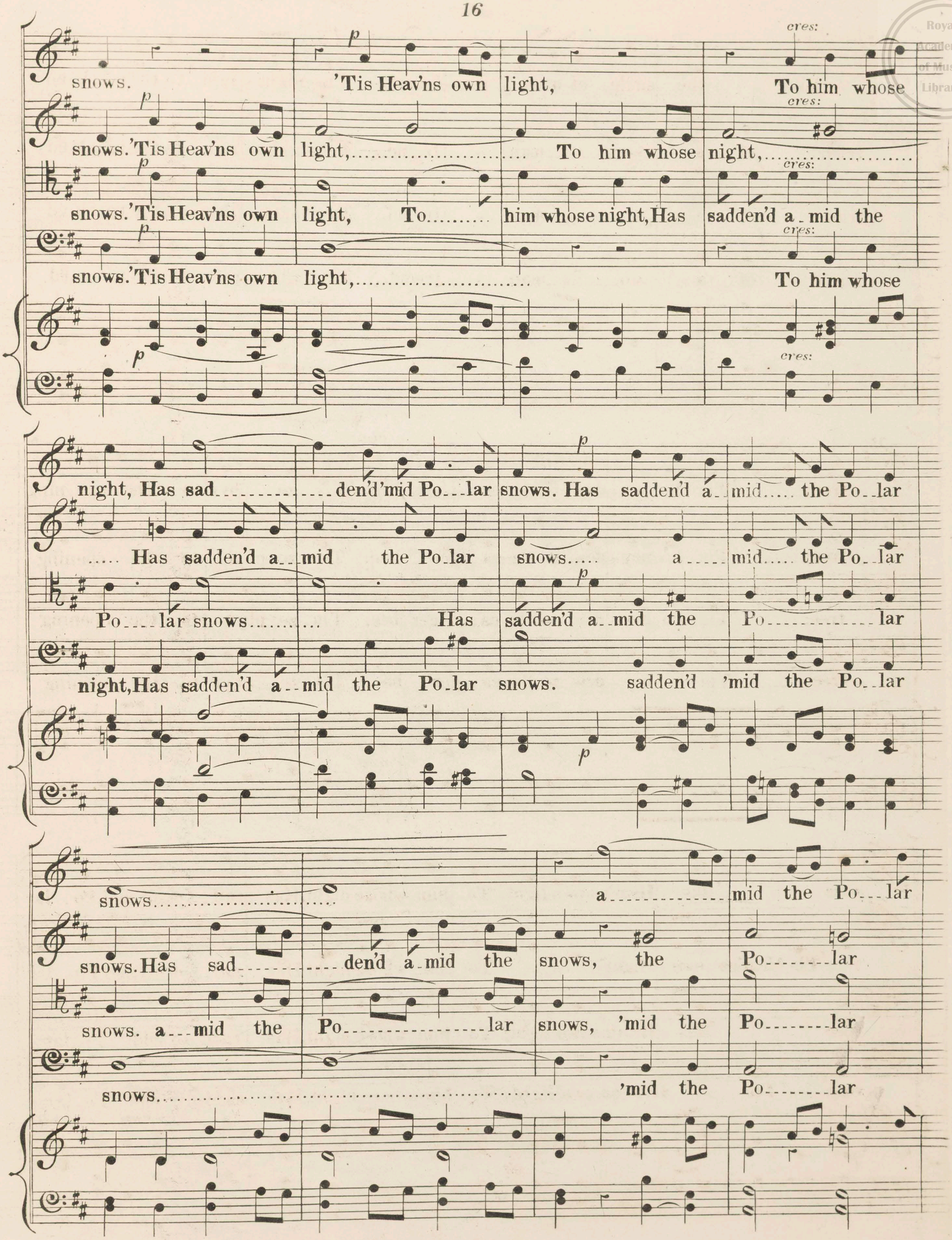
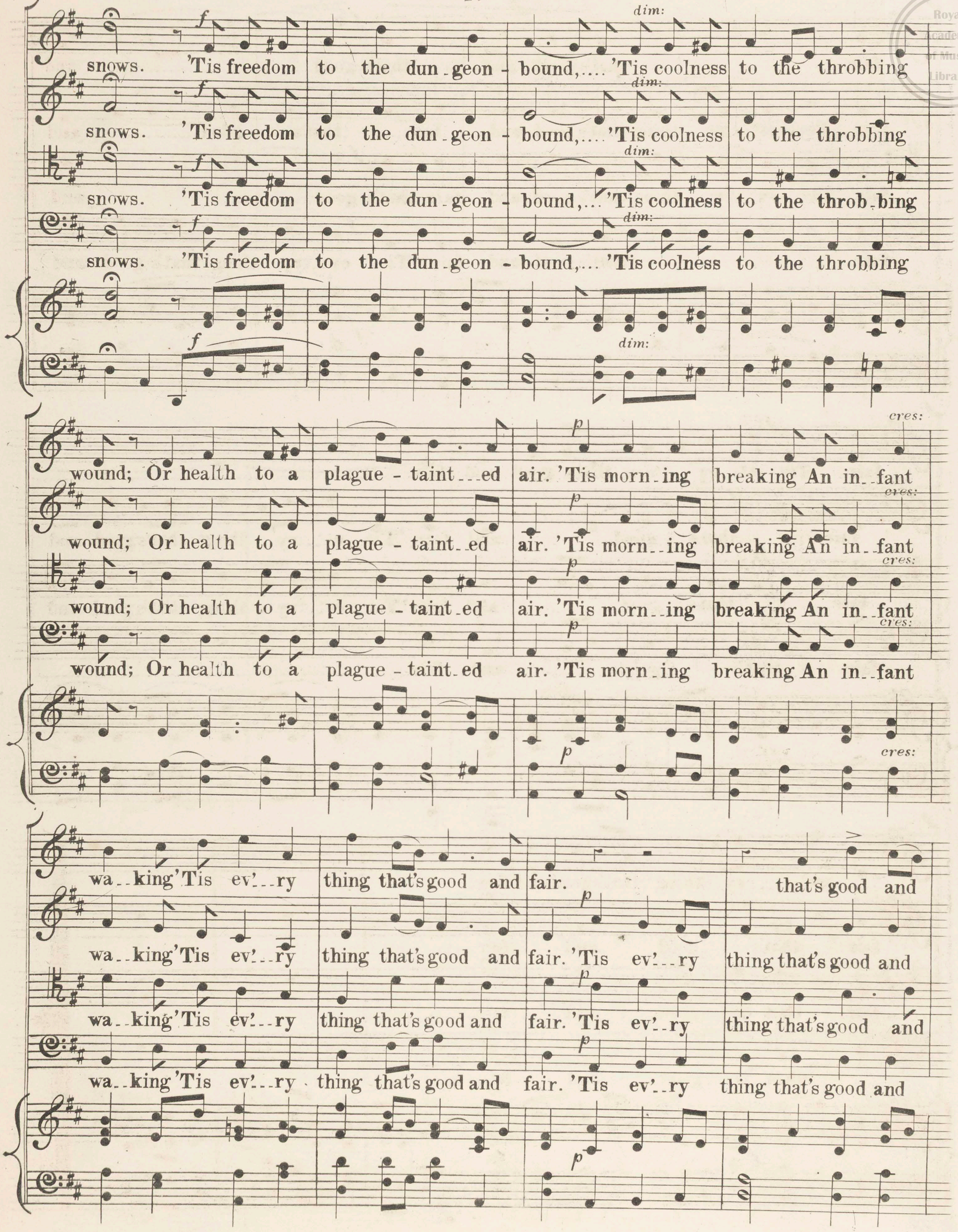
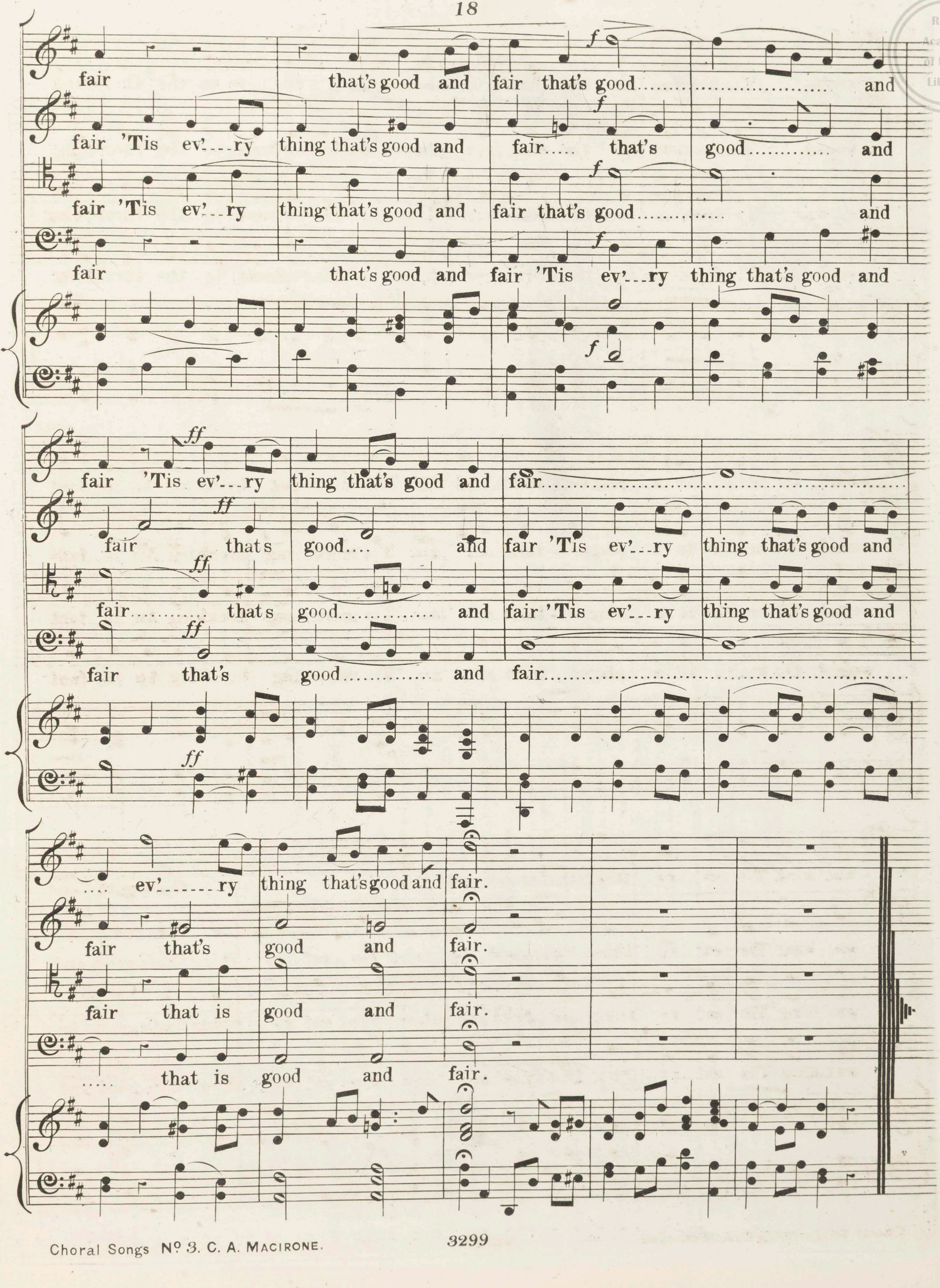

p
cres:
snows. 'Tis Heav'ns own light, To him whose
snows. 'Tis Heav'ns own light,...... To him whose night,......
snows. 'Tis Heav'ns own light, To...... him whose night, Has sadden'd a-mid the
snows. 'Tis Heav'ns own light,...... To him whose
night, Has sad......dend 'mid Po-lar snows. Has sadden'd a-mid..... the Po-lar
..... Has sadden'd a-mid the Po-lar snows..... a.....mid..... the Po-lar
Po-lar snows...... Has sadden'd a-mid the Po......lar
night, Has sadden'd a-mid the Po-lar snows. sadden'd 'mid the Po-lar
snows...... a......mid the Po-lar
snows. Has sad......dend a-mid the snows, the Po......lar
snows. a-mid the Po......lar snows, 'mid the Po......lar
snows...... 'mid the Po......lar


snows. 'Tis freedom to the dun-geon-bound,.... 'Tis coolness to the throbbing
snows. 'Tis freedom to the dun-geon-bound,.... 'Tis coolness to the throbbing
snows. 'Tis freedom to the dun-geon-bound,... 'Tis coolness to the throb-bing
snows. 'Tis freedom to the dun-geon-bound,.... 'Tis coolness to the throbbing
f
dim:
wound; Or health to a plague-taint-ed air. 'Tis morn-ing breaking An in-fant
wound; Or health to a plague-taint-ed air. 'Tis morn-ing breaking An in-fant
wound; Or health to a plague-taint-ed air. 'Tis morn-ing breaking An in-fant
wound; Or health to a plague-taint-ed air. 'Tis morn-ing breaking An in-fant
p
cres:
wa-king 'Tis ev'-ry thing that's good and fair. that's good and
wa-king 'Tis ev'-ry thing that's good and fair. 'Tis ev'-ry thing that's good and
wa-king 'Tis ev'-ry thing that's good and fair. 'Tis ev'-ry thing that's good and
wa-king 'Tis ev'-ry thing that's good and fair. 'Tis ev'-ry thing that's good and
p


fair that's good and fair that's good........ and
fair 'Tis ev'...ry thing that's good and fair..... that's good........ and
fair 'Tis ev'...ry thing that's good and fair that's good........ and
fair that's good and fair 'Tis ev'...ry thing that's good and
f
fair 'Tis ev'...ry thing that's good and fair........
fair thats good.... and fair 'Tis ev'...ry thing that's good and
fair........ thats good........ and fair 'Tis ev'...ry thing that's good and
fair that's good........ and fair........
ff
.... ev'......ry thing that's good and fair.
fair that's good and fair.
fair that is good and fair.
.... that is good and fair.

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No. 1,	SIR KNIGHT, SIR KNIGHT, OH! WHITHER AWAY,	LA MOTTE FOUQUÉ.	1	3^{D}	6^{D}
2,	THE WOUNDED CUPID,	HERRICK.	1	3^{D}	4^{D}
3,	WOMAN'S SMILE,	C. COWDEN CLARKE.	1	3^{D}	6^{D}
4,	AUTOLYCUS' SONG,	SHAKESPEARE.	1	3^{D}	6^{D}
5,	FOOTSTEPS OF ANGELS,	LONGFELLOW.	1	3^{D}	6^{D}
6,	THE SUN SHINES FAIR ON CARLISLE WALL,	SIR WALTER SCOTT.	1	3^{D}	6^{D}
7,	GOOD MORROW TO MY LADY BRIGHT,	MARY COWDEN CLARKE.	6^{D}	1½	
8,	TO ALL YOU LADIES NOW ON LAND,	EARL OF DORSET.	1	1½	
9,	THE BATTLE OF THE BALTIC,	CAMPBELL.			
10,	THE CAVALIER'S SONG,	SIR WALTER SCOTT.			

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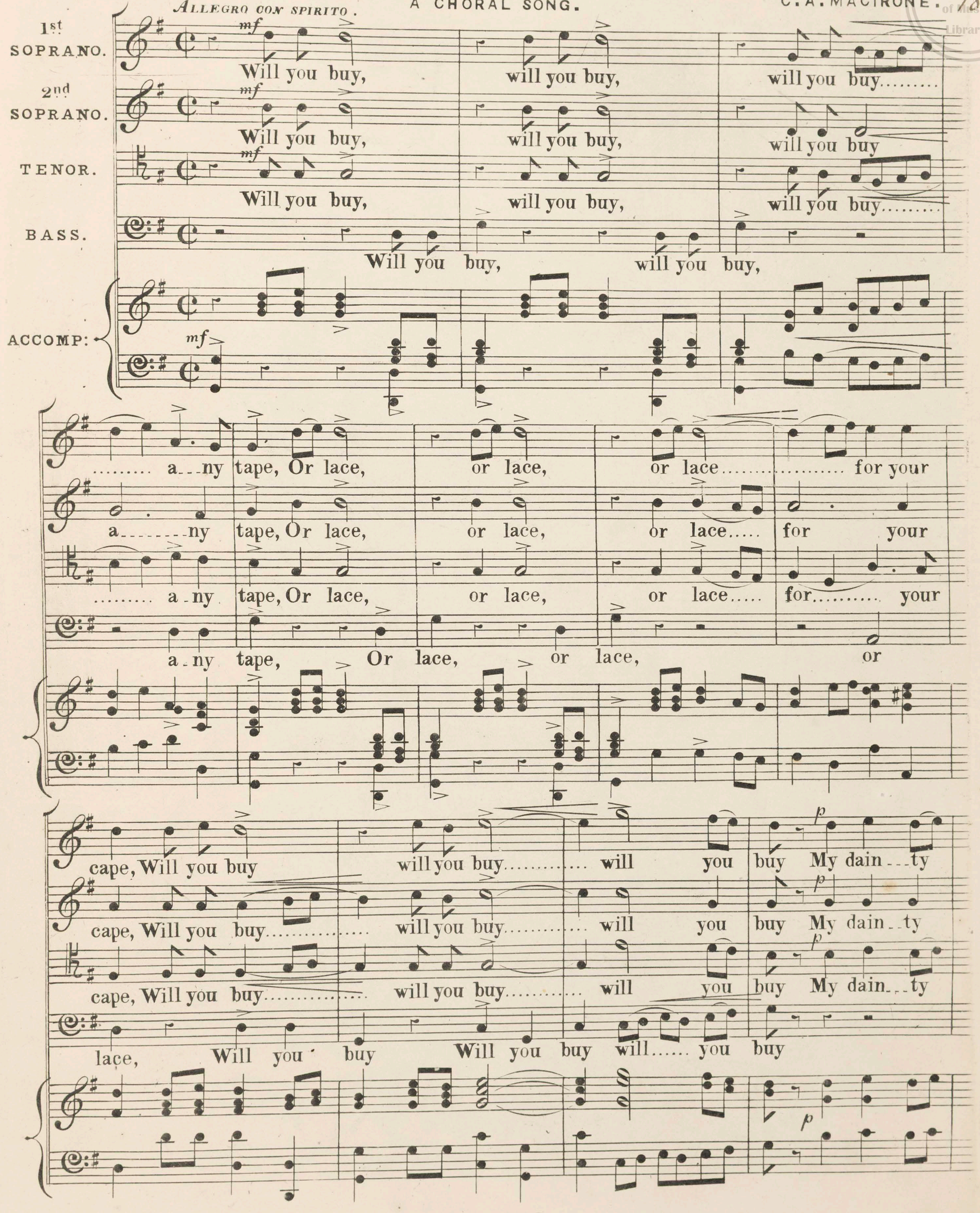
. all or utter

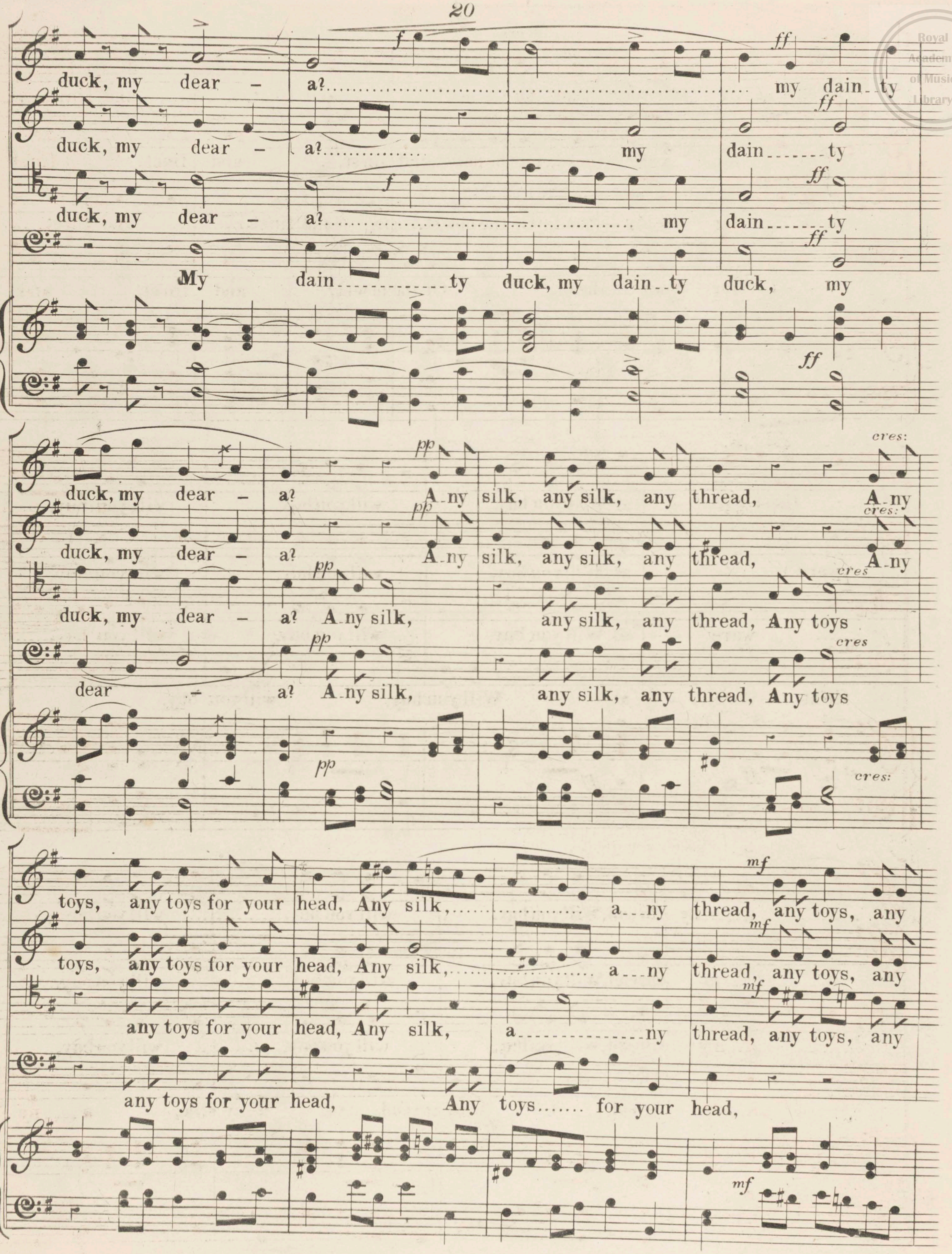
WORDS BY
SHAKESPEARE.

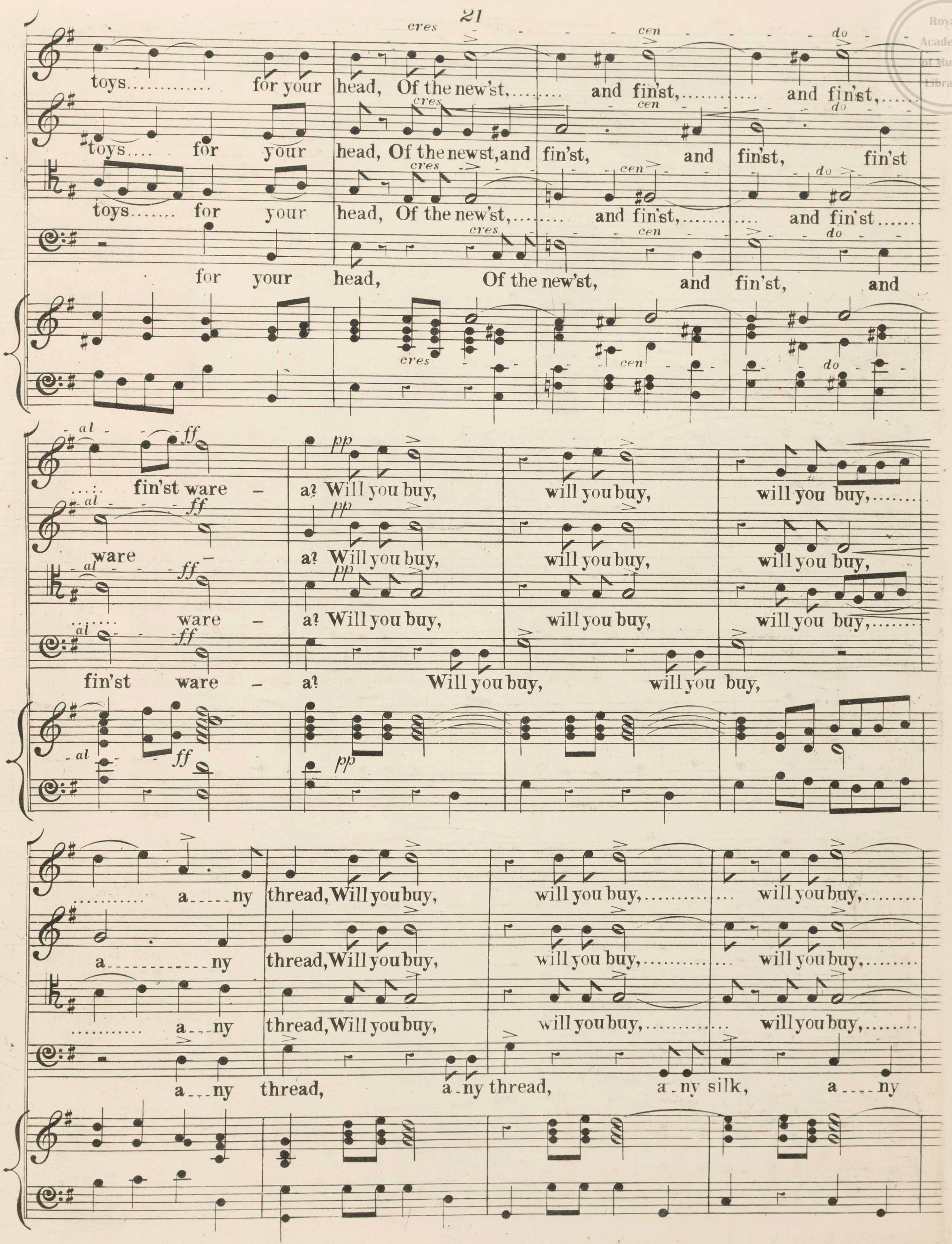
Nº 4. AUTOLYCUS' SONG.

A CHORAL SONG.

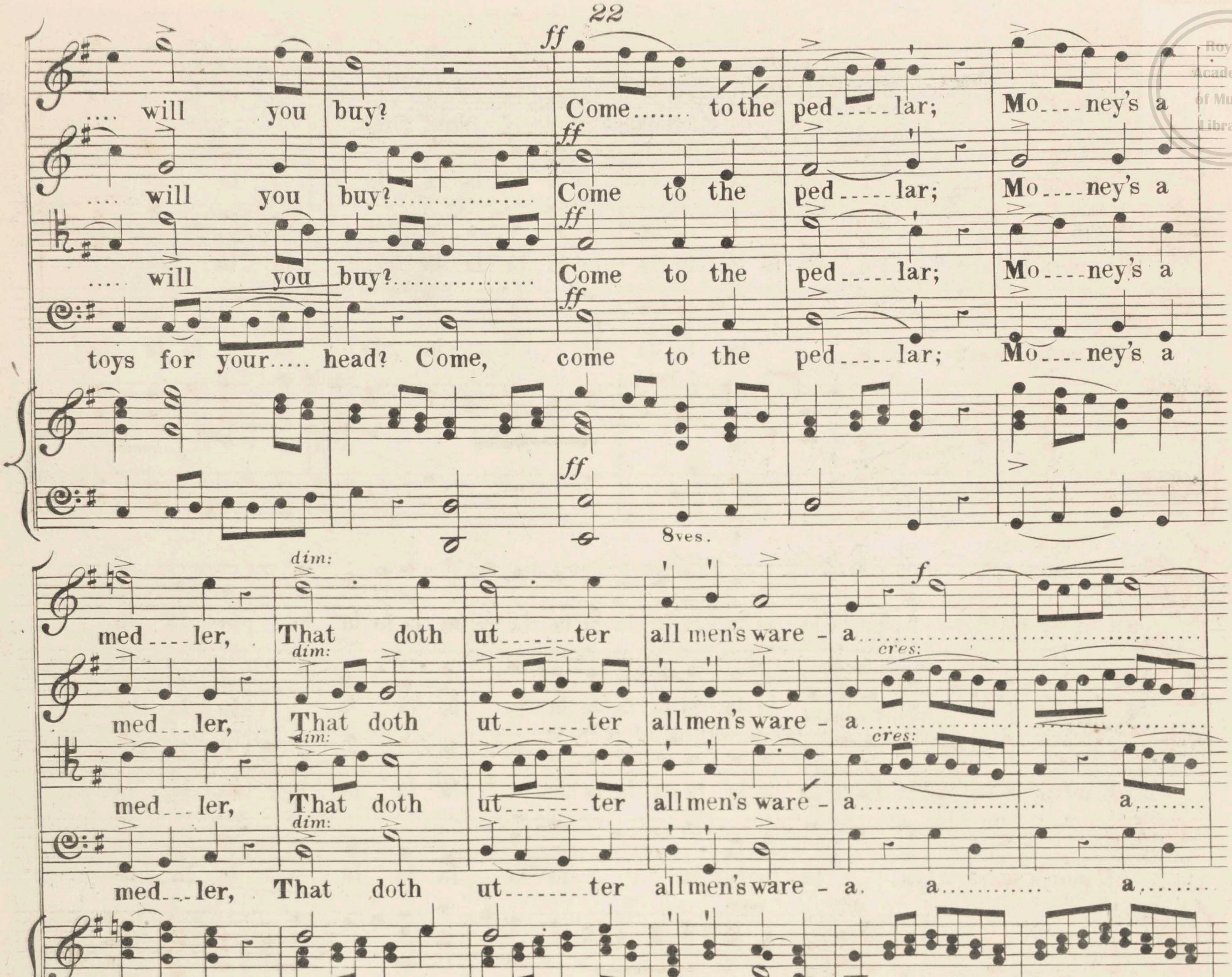
MUSIC BY.
C. A. MACIRONE. 1858.

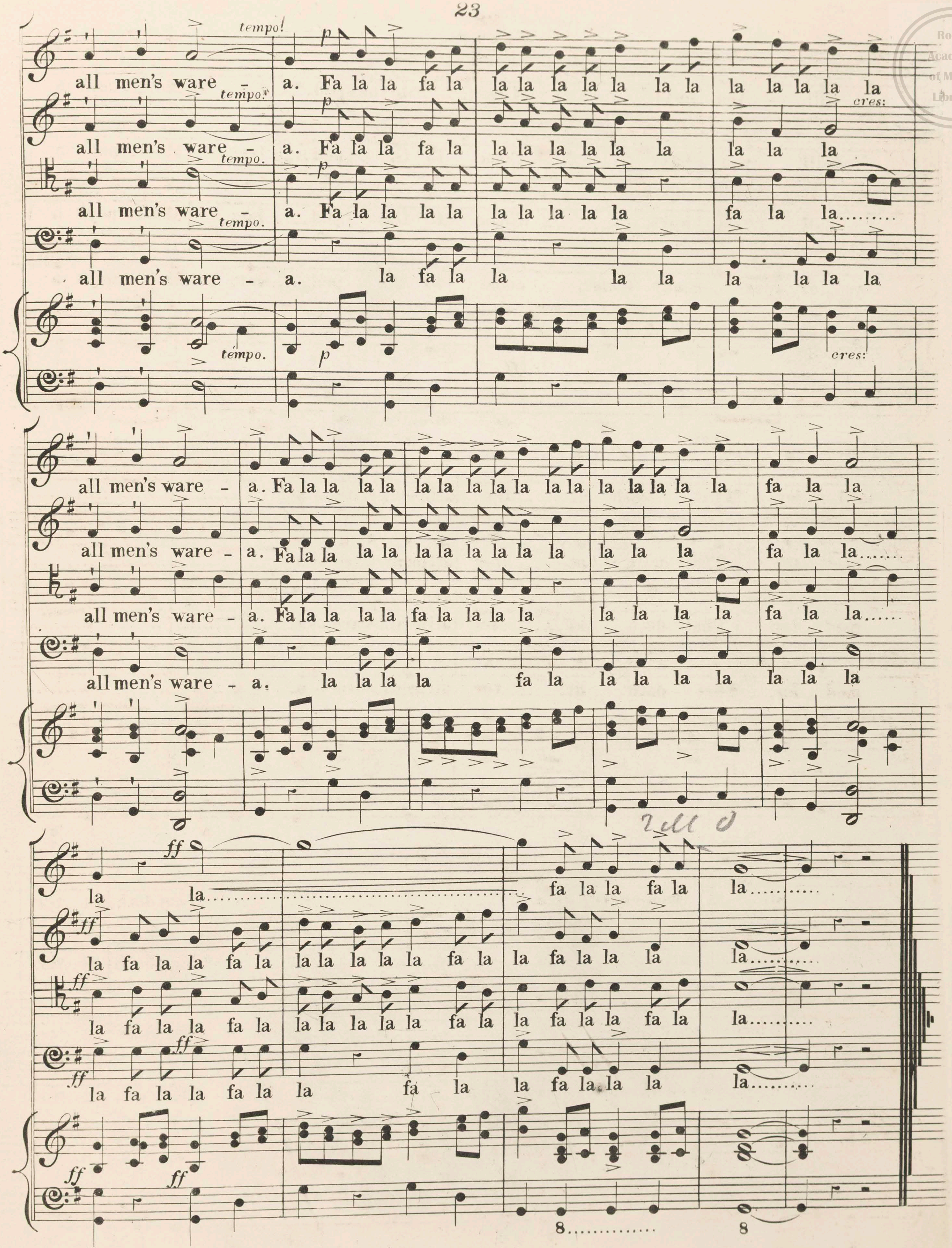

Allegro con spirito.
1st SOPRANO.
2nd SOPRANO.
TENOR.
BASS.
ACCOMP:
mf
p
Will you buy, will you buy, will you buy......... a...ny tape, Or lace, or lace, or lace................... for your cape, Will you buy will you buy............ will you buy My dain...ty
Will you buy, will you buy, will you buy a.........ny tape, Or lace, or lace, or lace..... for your cape, Will you buy................ will you buy............ will you buy My dain..ty
Will you buy, will you buy, will you buy......... a.ny tape, Or lace, or lace, or lace..... for......... your cape, Will you buy.............. will you buy............ will you buy My dain...ty
Will you buy, will you buy, a.ny tape, Or lace, or lace, or lace, Will you buy Will you buy will...... you buy


f
ff
duck, my dear - a?...... my dain_ty
duck, my dear - a?...... my dain...ty
duck, my dear - a?...... my dain...ty
My dain...ty duck, my dain_ty duck, my
pp
cres:
cres
duck, my dear - a? A_ny silk, any silk, any thread, A_ny
duck, my dear - a? A_ny silk, any silk, any thread, A_ny
duck, my dear - a? A_ny silk, any silk, any thread, Any toys
dear - a? A_ny silk, any silk, any thread, Any toys
mf
toys, any toys for your head, Any silk,...... a...ny thread, any toys, any
toys, any toys for your head, Any silk,...... a...ny thread, any toys, any
any toys for your head, Any silk, a...... ny thread, any toys, any
any toys for your head, Any toys...... for your head,


cres - - - cen - - - do
toys............ for your head, Of the new'st,......... and fin'st,............ and fin'st,.......
toys.... for your head, Of the newst, and fin'st, and fin'st, fin'st
toys....... for your head, Of the new'st,......... and fin'st,............ and fin'st......
for your head, Of the new'st, and fin'st, and
- al - ff
.... fin'st ware - a? Will you buy, will you buy, will you buy,........
ware - a? Will you buy, will you buy, will you buy,
.... ware - a? Will you buy, will you buy, will you buy,.......
fin'st ware - a? Will you buy, will you buy,
pp
.... a..... ny thread, Will you buy, will you buy,............. will you buy,.........
a.............ny thread, Will you buy, will you buy,.............. will you buy,.........
.... a... ny thread, Will you buy, will you buy,............. will you buy,........
a... ny thread, a - ny thread, a - ny silk, a..... ny

]


ff
.... will you buy? Come...... to the ped.....lar; Mo....ney's a
.... will you buy?............ Come to the ped.....lar; Mo....ney's a
.... will you buy?............ Come to the ped.....lar; Mo....ney's a
toys for your..... head? Come, come to the ped.....lar; Mo....ney's a
8ves.
dim:
f
cres:
med....ler, That doth ut.......ter all men's ware - a.............................
med....ler, That doth ut.........ter all men's ware - a.............................
med....ler, That doth ut.........ter all men's ware - a.................... a.........
med....ler, That doth ut.........ter all men's ware - a. a............ a.........
ff
rallº
..... all.......... men's ware - a.. That doth ut_ter
.... all men's ware - a.. That doth ut_ter
.... all men's ware - a.. That doth ut_ter
.... all men's ware - a a.. That doth ut_ter
8ves.


tempo!
all men's ware - a. Fa la la fa la la la la la la la la la la la la la
tempo.
all men's ware - a. Fa la la fa la la la la la la la la la la
cres:
tempo.
all men's ware - a. Fa la la la la la la la la la fa la la………
tempo.
all men's ware - a. la fa la la la la la la la la
tempo.
p
cres:
all men's ware - a. Fa la la la la la la la la la la la la la la la la la fa la la
all men's ware - a. Fa la la la la la la la la la la la la la fa la la……
all men's ware - a. Fa la la la la fa la la la la la la la la fa la la……
all men's ware - a. la la la la fa la la la la la la la la
la la………
fa la la fa la la………
ff
la fa la la fa la la la la la la fa la la fa la la la………
la fa la la fa la la la la la la fa la la fa la la fa la la………
la fa la la fa la la fa la la fa la la la la………
8…………
8

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CHORAL SONGS,

(S.A.T.B.)

Composed by

C. A. MACIRONE.

No.	Title	POETRY BY	Vocal Score Folio.	Vocal Score Octavo.	Separate Vocal Parts Octavo.
Nº 1,	SIR KNIGHT, SIR KNIGHT, OH! WHITHER AWAY,	LA MOTTE FOUQUÉ.	1	3^{D}	6^{D}
2,	THE WOUNDED CUPID,	HERRICK.	1	3^{D}	4^{D}
3,	WOMAN'S SMILE,	C. COWDEN CLARKE.	1	3^{D}	6^{D}
4,	AUTOLYCUS' SONG,	SHAKESPEARE.	1	3^{D}	6^{D}
5,	FOOTSTEPS OF ANGELS,	LONGFELLOW.	1	3^{D}	6^{D}
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8,	TO ALL YOU LADIES NOW ON LAND,	EARL OF DORSET.	1	1½	
9,	THE BATTLE OF THE BALTIC,	CAMPBELL.			
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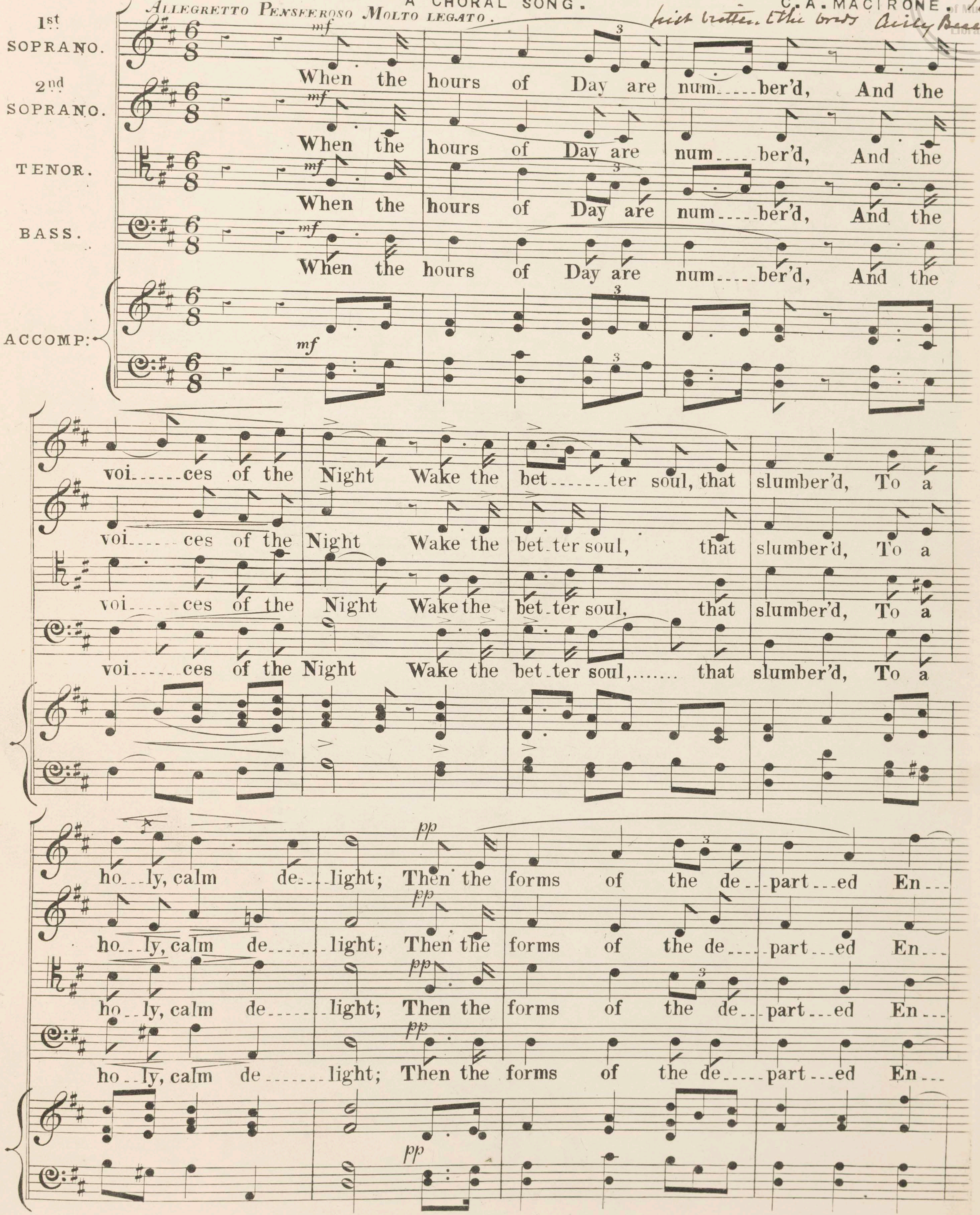
WORDS BY
LONGFELLOW.

Nº 5. FOOTSTEPS OF ANGELS.

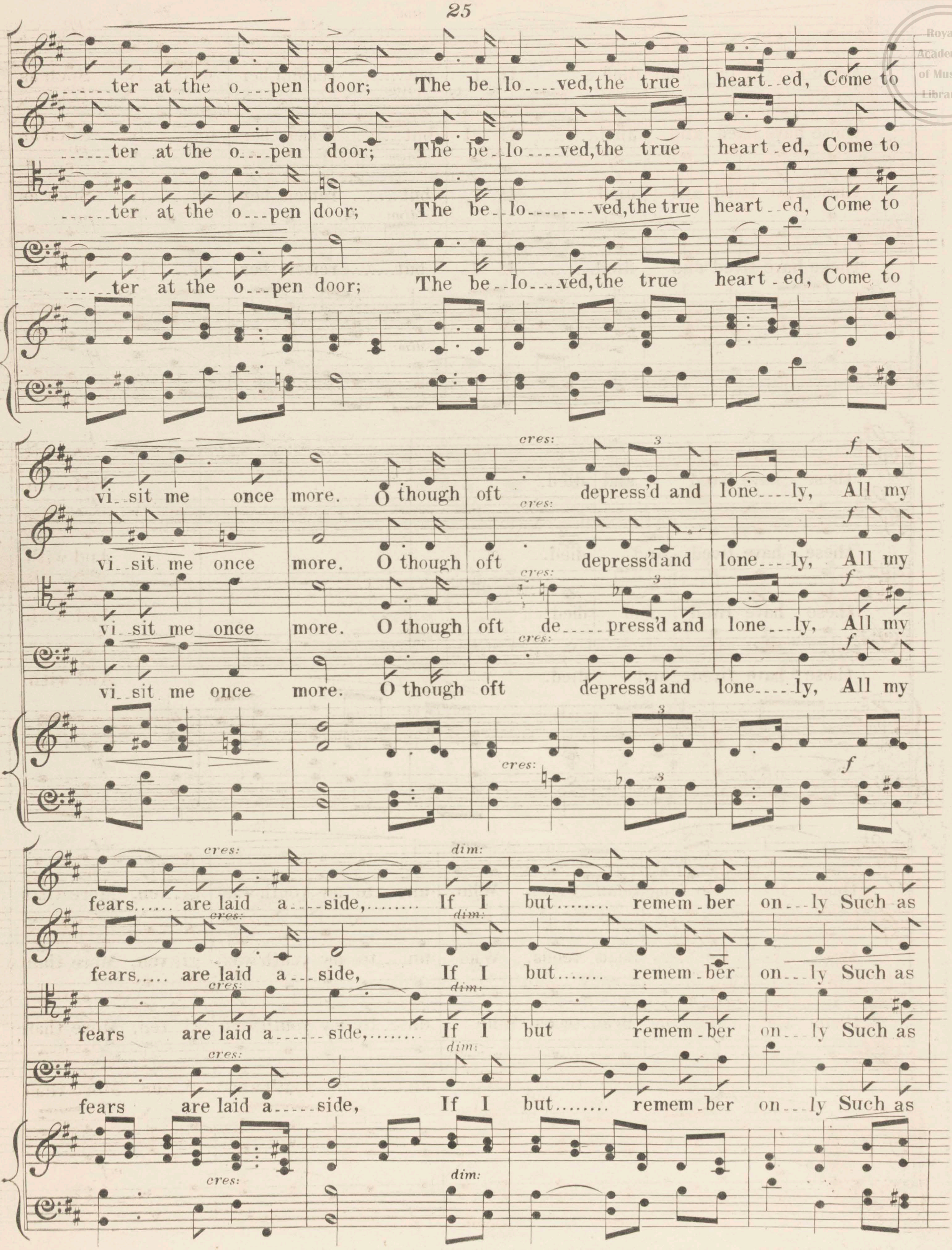
A CHORAL SONG.

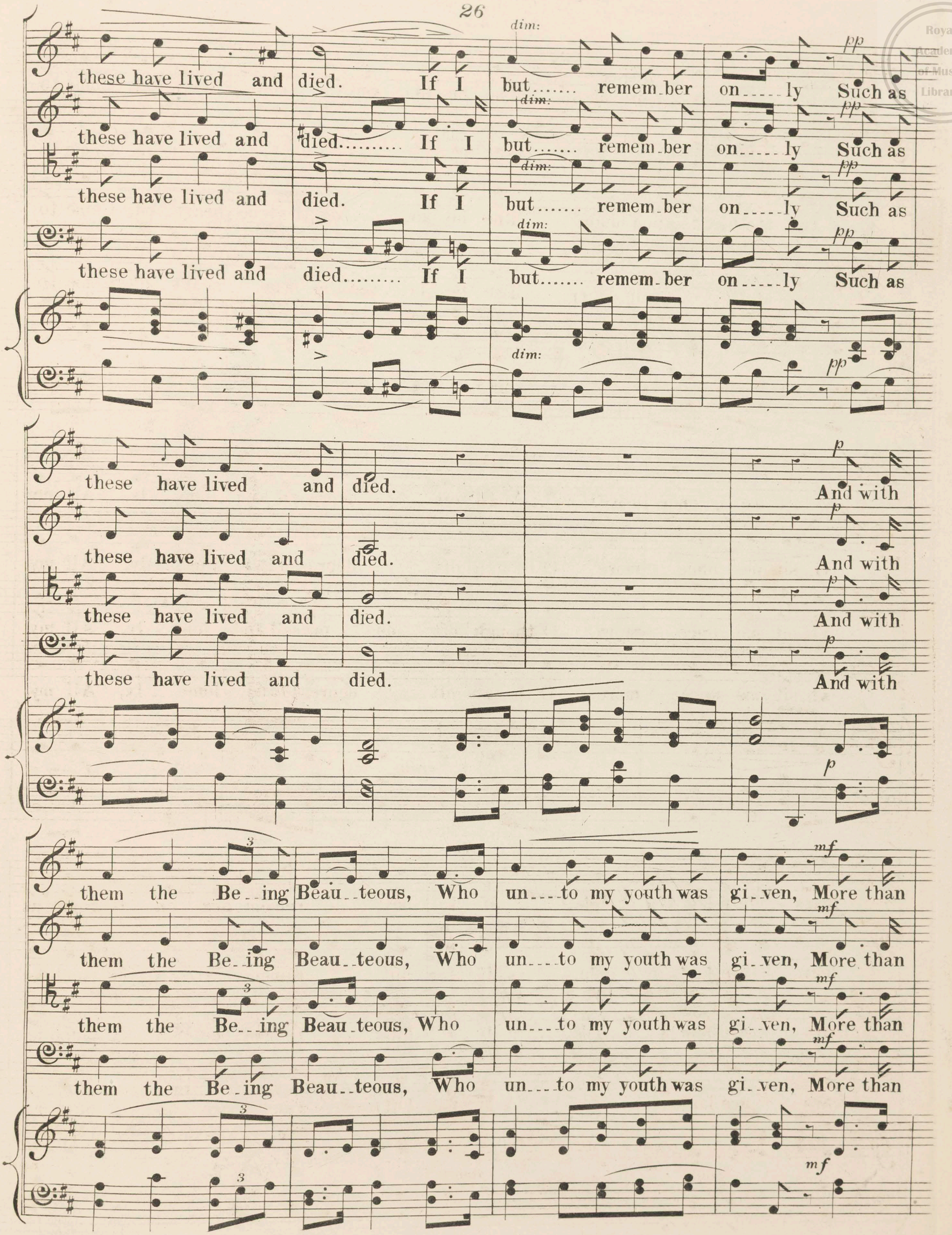
MUSIC BY
C. A. MACIRONE. 1858

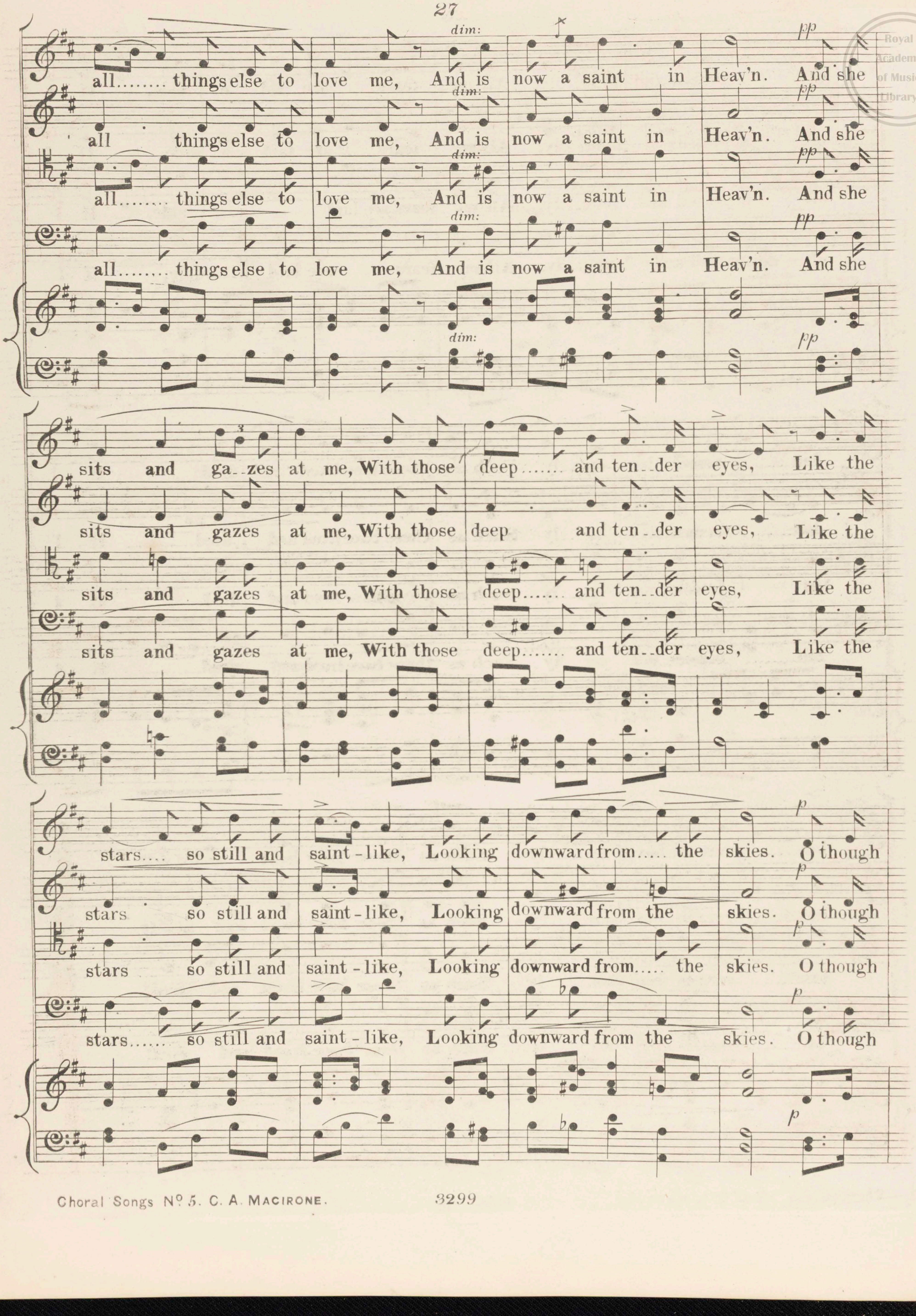
first written to the words Aily Beeson

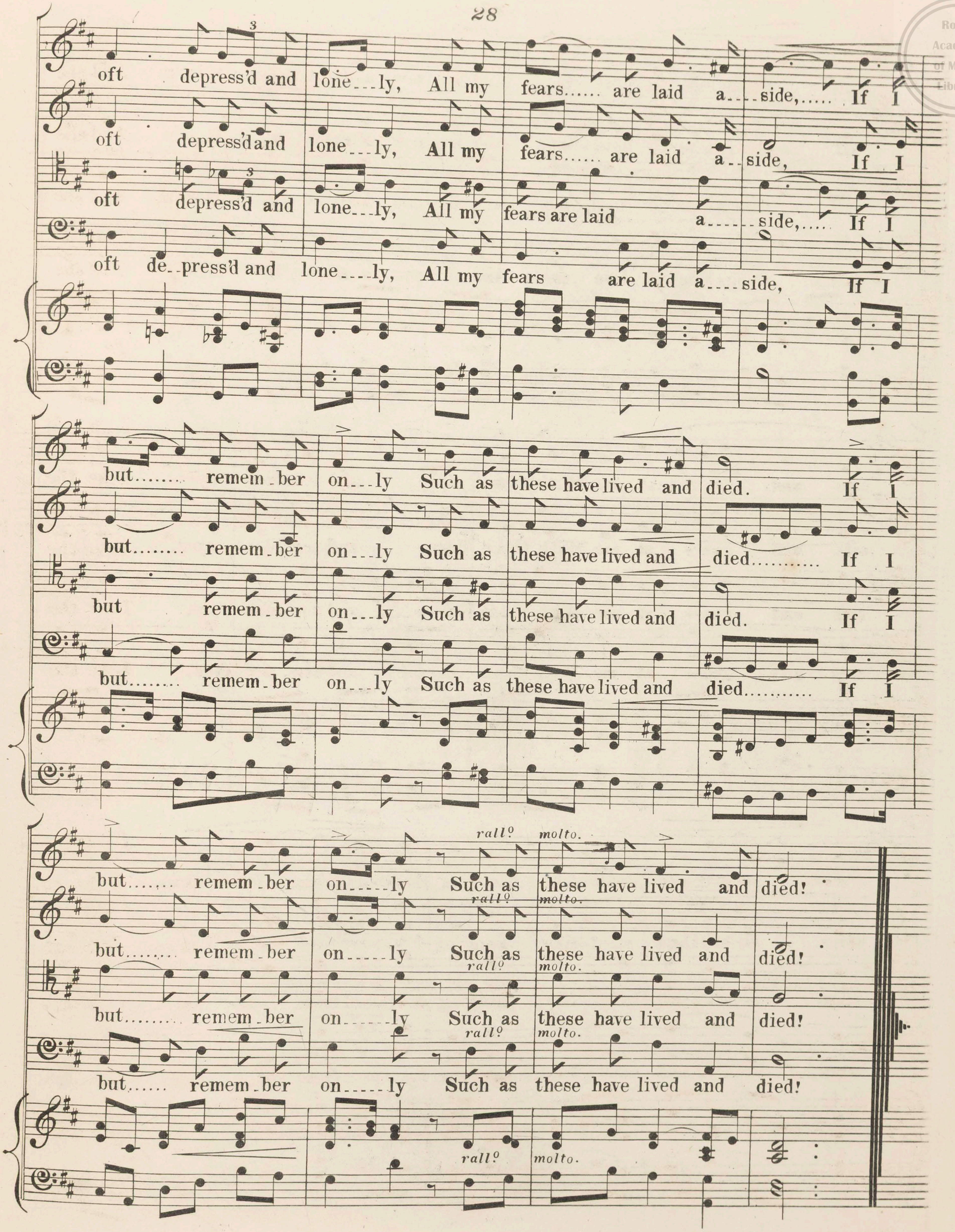

Allegretto Penseroso Molto legato.
1st SOPRANO.
2nd SOPRANO.
TENOR.
BASS.
ACCOMP:
mf
When the hours of Day are num.....ber'd, And the voi......ces of the Night Wake the bet.......ter soul, that slumber'd, To a ho..ly, calm de...light; Then the forms of the de..part...ed En...
When the hours of Day are num.....ber'd, And the voi......ces of the Night Wake the bet.ter soul, that slumber'd, To a ho..ly, calm de......light; Then the forms of the de....part...ed En...
When the hours of Day are num.....ber'd, And the voi......ces of the Night Wake the bet.ter soul, that slumber'd, To a ho..ly, calm de......light; Then the forms of the de...part...ed En...
When the hours of Day are num.....ber'd, And the voi......ces of the Night Wake the bet.ter soul,....... that slumber'd, To a ho..ly, calm de.......light; Then the forms of the de.....part...ed En...
pp
3

Intended to be sung without Accompaniment.


......ter at the o...pen door; The be..lo....ved, the true heart..ed, Come to
......ter at the o...pen door; The be..lo....ved, the true heart..ed, Come to
......ter at the o...pen door; The be..lo........ved, the true heart..ed, Come to
......ter at the o...pen door; The be..lo....ved, the true heart..ed, Come to
cres:
f
vi..sit me once more. O though oft depress'd and lone....ly, All my
vi..sit me once more. O though oft depress'd and lone....ly, All my
vi..sit me once more. O though oft de.....press'd and lone...ly, All my
vi..sit me once more. O though oft depress'd and lone.....ly, All my
3
cres:
dim:
fears...... are laid a....side,........ If I but........ remem..ber on...ly Such as
fears..... are laid a...side, If I but....... remem..ber on...ly Such as
fears are laid a......side,........ If I but remem..ber on...ly Such as
fears are laid a......side, If I but........ remem..ber on...ly Such as


dim:
pp
these have lived and died. If I but...... remember only Such as
these have lived and died......... If I but...... remem.ber on.....ly Such as
these have lived and died. If I but...... remem.ber on.....ly Such as
these have lived and died......... If I but...... remem.ber on.....ly Such as
these have lived and died.
And with
p
them the Be.ing Beau.teous, Who un....to my youth was gi.ven, More than
3
mf


dim:
pp
all........ things else to love me, And is now a saint in Heav'n. And she
all things else to love me, And is now a saint in Heav'n. And she
all........ things else to love me, And is now a saint in Heav'n. And she
all........ things else to love me, And is now a saint in Heav'n. And she
sits and ga_zes at me, With those deep....... and ten_der eyes, Like the
sits and gazes at me, With those deep and ten_der eyes, Like the
sits and gazes at me, With those deep....... and ten_der eyes, Like the
sits and gazes at me, With those deep....... and ten_der eyes, Like the
p
stars.... so still and saint-like, Looking downward from..... the skies. O though
stars so still and saint-like, Looking downward from the skies. O though
stars so still and saint-like, Looking downward from..... the skies. O though
stars....... so still and saint-like, Looking downward from the skies. O though


oft depress'd and lone...ly, All my fears...... are laid a...side,..... If I
oft depress'd and lone...ly, All my fears...... are laid a..side, If I
oft depress'd and lone...ly, All my fears are laid a.....side,..... If I
oft de..press'd and lone....ly, All my fears are laid a....side, If I
but........ remem.ber on...ly Such as these have lived and died. If I
but........ remem.ber on...ly Such as these have lived and died.......... If I
but remem.ber on...ly Such as these have lived and died. If I
but........ remem.ber on...ly Such as these have lived and died.......... If I
rallº molto.
but....... remem.ber on.....ly Such as these have lived and died!
but....... remem.ber on.....ly Such as these have lived and died!
but......... remem.ber on......ly Such as these have lived and died!
but...... remem.ber on.....ly Such as these have lived and died!

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CHORAL SONGS,

(S.A.T.B.)

Composed by

C.A. MACIRONE.

		POETRY BY	Vocal Score Folio.	Vocal Score Octavo.	Separate Vocal Parts Octavo.
No. 1,	SIR KNIGHT, SIR KNIGHT, OH! WHITHER AWAY,	LA MOTTE FOUQUÉ.	1	3D	6D
2,	THE WOUNDED CUPID,	HERRICK.	1	3D	4D
3,	WOMAN'S SMILE,	C. COWDEN CLARKE.	1	3D	6D
4,	AUTOLYCUS' SONG,	SHAKESPEARE.	1	3D	6D
5,	FOOTSTEPS OF ANGELS,	LONGFELLOW.	1	3D	6D
6,	THE SUN SHINES FAIR ON CARLISLE WALL,	SIR WALTER SCOTT.	1	3D	6D
7,	GOOD MORROW TO MY LADY BRIGHT,	MARY COWDEN CLARKE.	6D	1½	
8,	TO ALL YOU LADIES NOW ON LAND,	EARL OF DORSET.	1	1½	
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10,	THE CAVALIER'S SONG,	SIR WALTER SCOTT.			

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Sunrise · Sept 22. /65.

Nº 6.

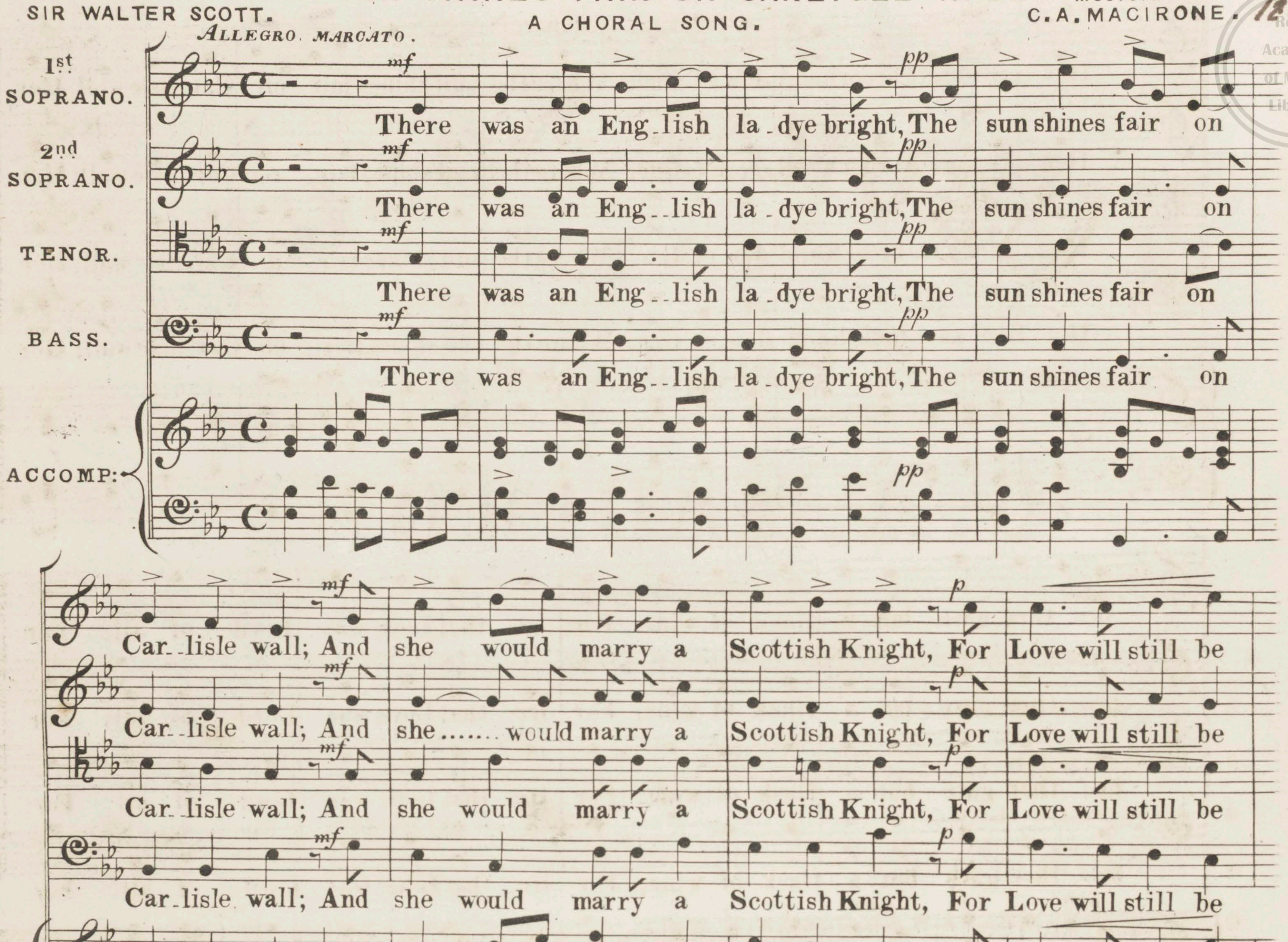
WORDS BY
SIR WALTER SCOTT.

THE SUN SHINES FAIR ON CARLISLE WALL.

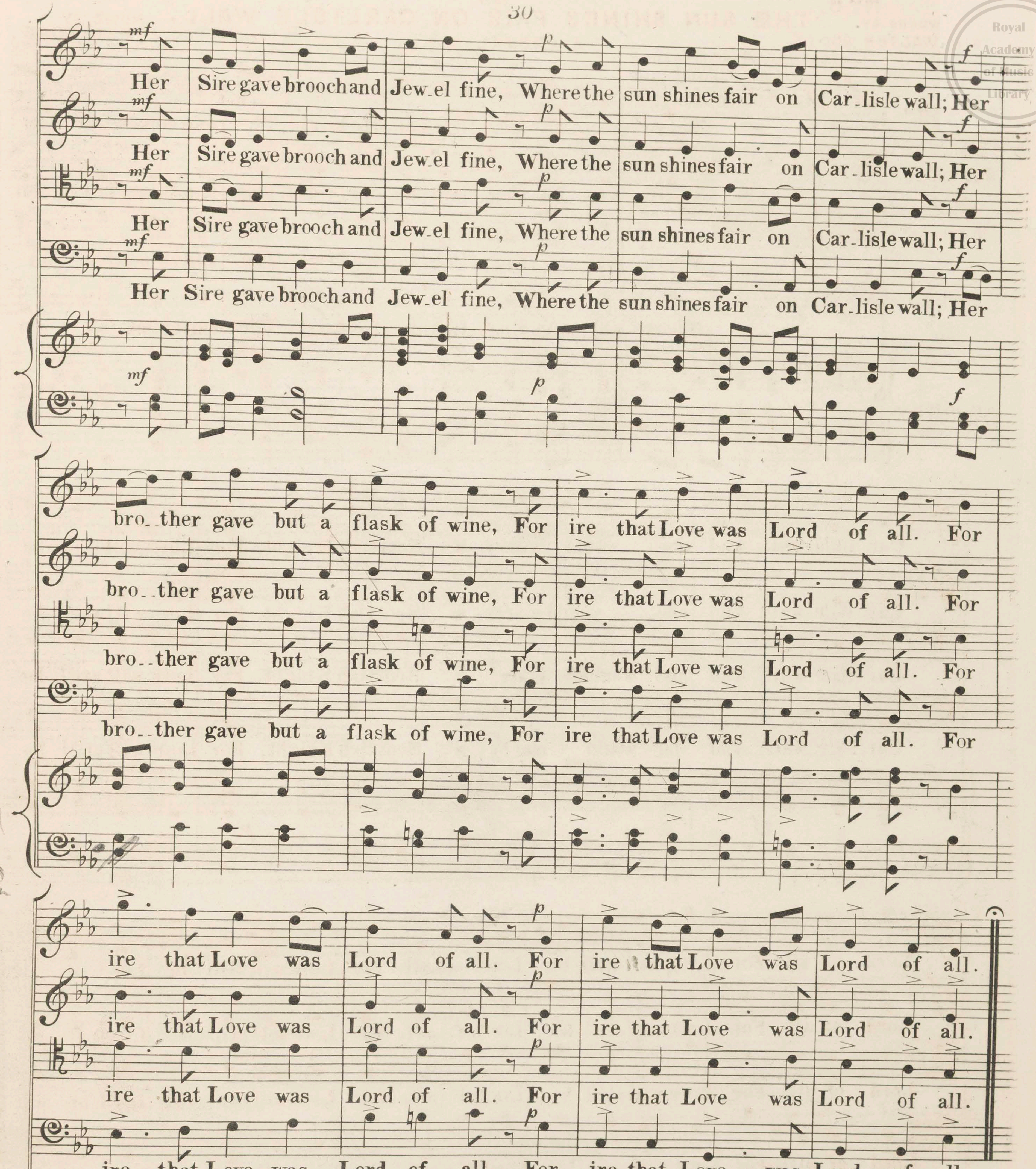
A CHORAL SONG.

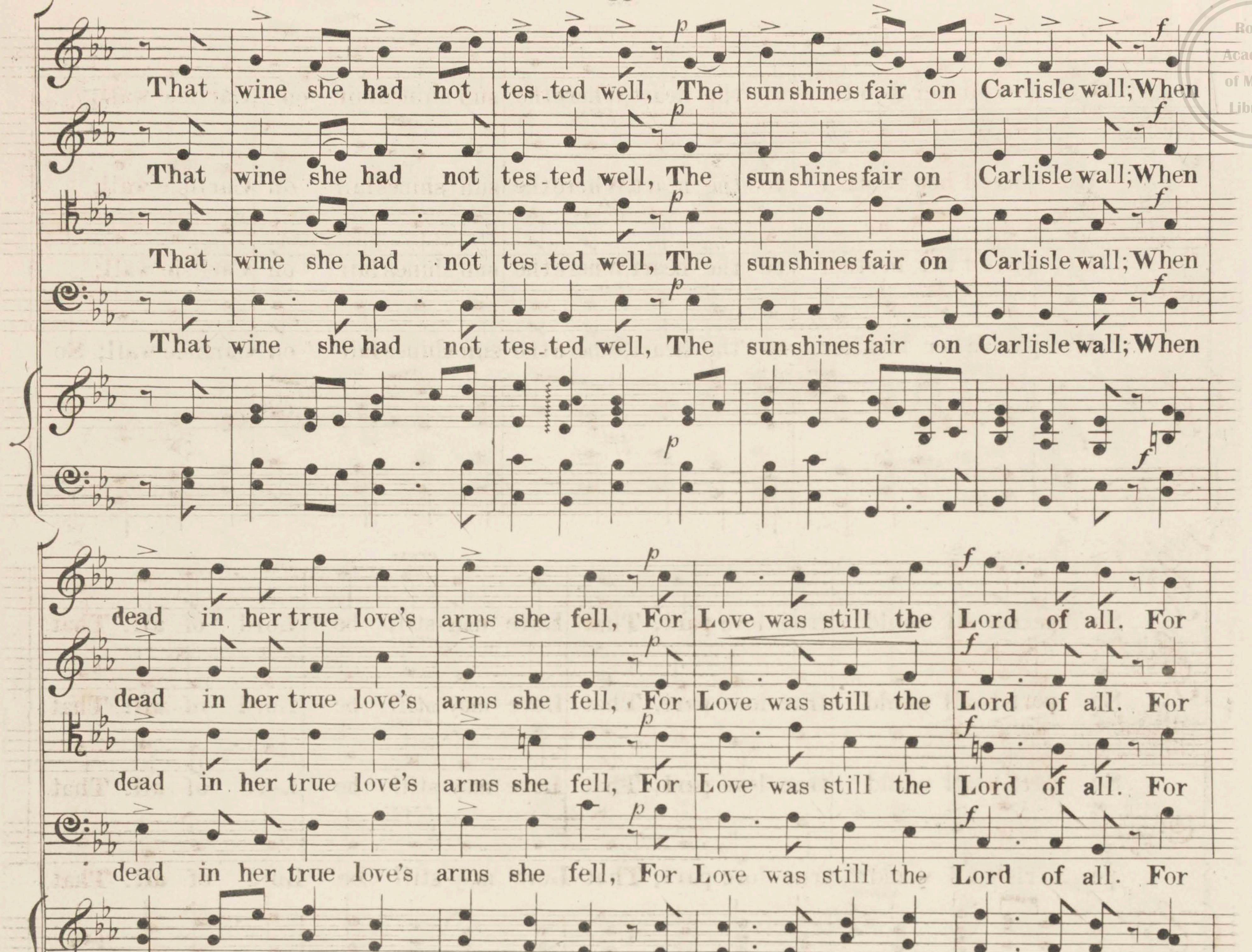
MUSIC BY
C. A. MACIRONE.

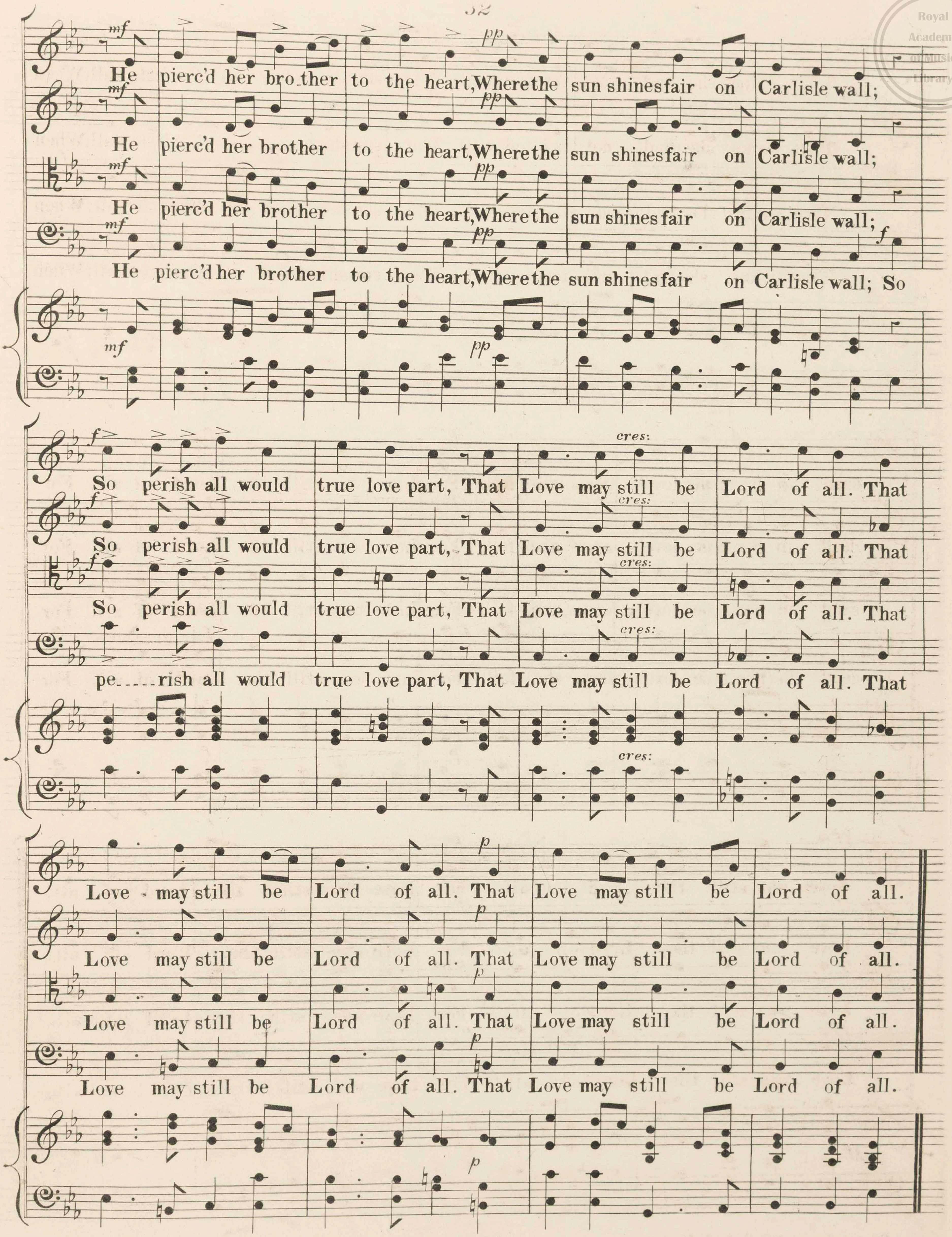
1263.

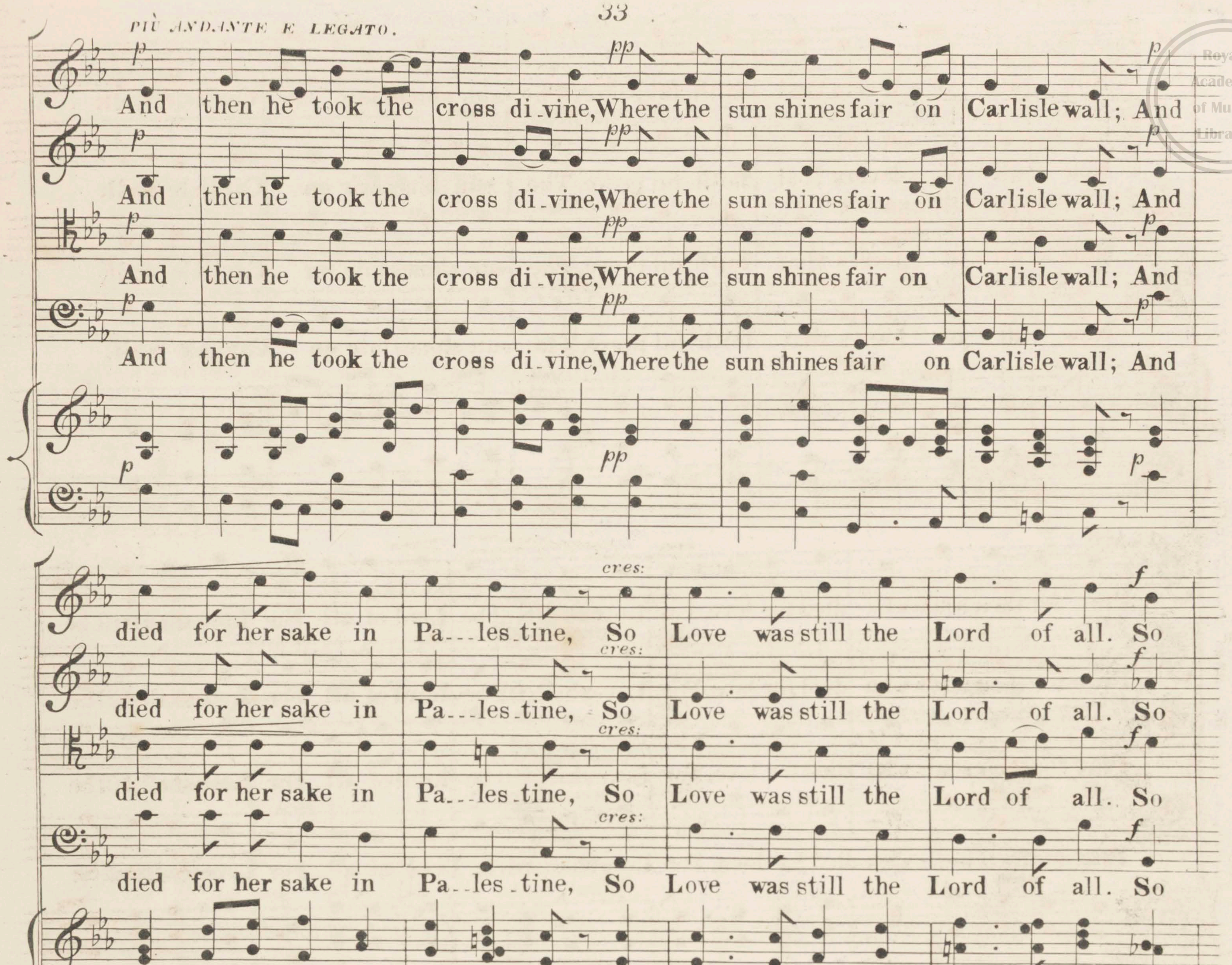

Allegro. marcato.
1st SOPRANO.
2nd SOPRANO.
TENOR.
BASS.
ACCOMP:
mf
pp
p
f
There was an English ladye bright, The sun shines fair on
Carlisle wall; And she would marry a Scottish Knight, For Love will still be
she....... would marry a
Lord of all. For Love will still be Lord of all. For Love will still be Lord of all.

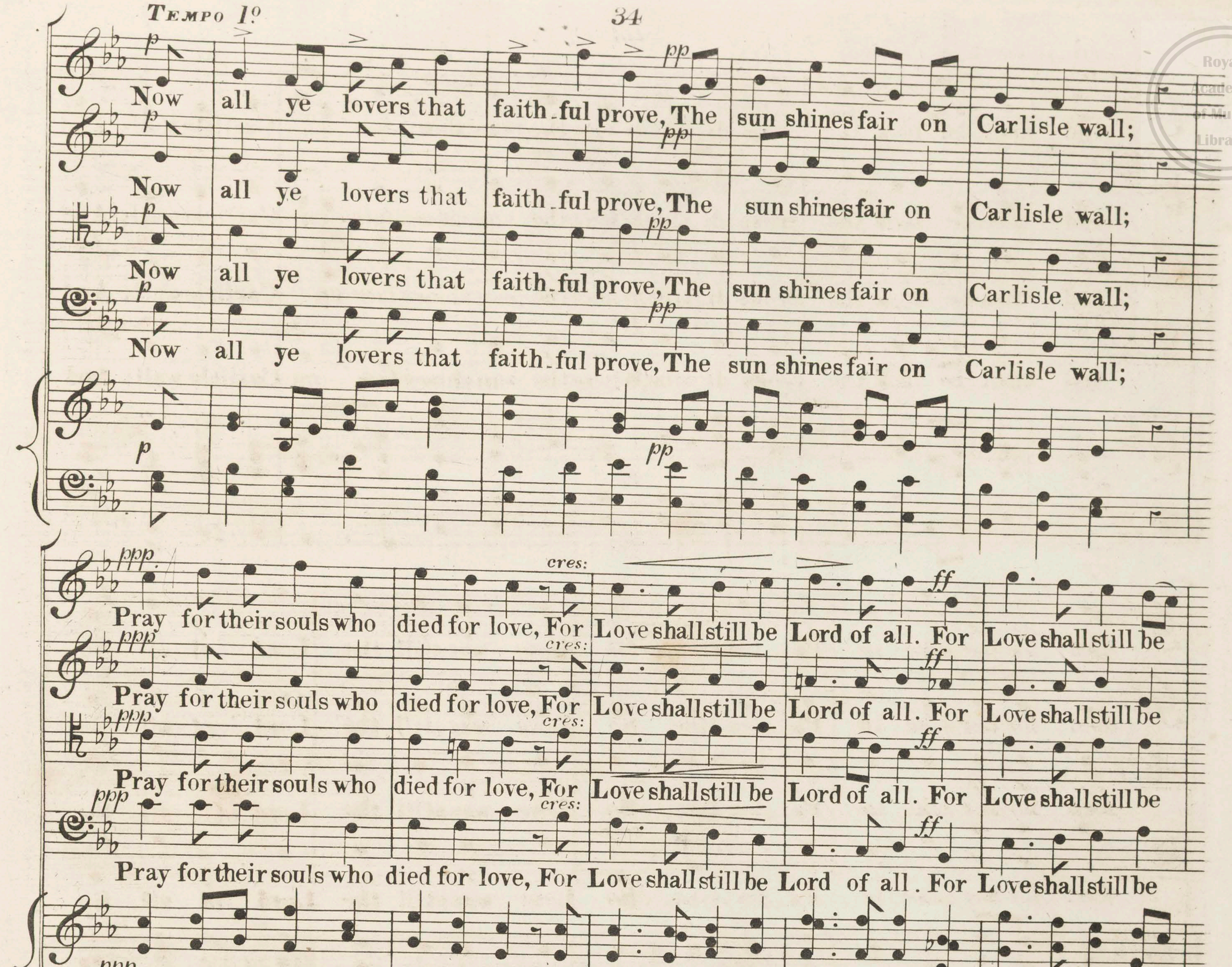
Intended to be sung without Accompaniment.


mf
Her Sire gave brooch and Jew_el fine, Where the sun shines fair on Car_lisle wall; Her
Her Sire gave brooch and Jew_el fine, Where the sun shines fair on Car_lisle wall; Her
Her Sire gave brooch and Jew_el fine, Where the sun shines fair on Car_lisle wall; Her
Her Sire gave brooch and Jew_el fine, Where the sun shines fair on Car_lisle wall; Her
p
f
bro_ther gave but a flask of wine, For ire that Love was Lord of all. For
bro_ther gave but a flask of wine, For ire that Love was Lord of all. For
bro_ther gave but a flask of wine, For ire that Love was Lord of all. For
bro_ther gave but a flask of wine, For ire that Love was Lord of all. For
ire that Love was Lord of all. For ire that Love was Lord of all.
ire that Love was Lord of all. For ire that Love was Lord of all.
ire that Love was Lord of all. For ire that Love was Lord of all.
ire that Love was Lord of all. For ire that Love was Lord of all.


That wine she had not tes_ted well, The sun shines fair on Carlisle wall; When
That wine she had not tes_ted well, The sun shines fair on Carlisle wall; When
That wine she had not tes_ted well, The sun shines fair on Carlisle wall; When
That wine she had not tes_ted well, The sun shines fair on Carlisle wall; When
p
f
dead in her true love's arms she fell, For Love was still the Lord of all. For
dead in her true love's arms she fell, For Love was still the Lord of all. For
dead in her true love's arms she fell, For Love was still the Lord of all. For
dead in her true love's arms she fell, For Love was still the Lord of all. For
ff
Love was still the Lord of all. For Love was still the Lord of all.
Love was still the Lord of all. For Love was still the Lord of all.
Love was still the Lord of all. For Love was still the Lord of all.
Love was still the Lord of all. For Love was still the Lord of all.


mf
He pierc'd her brother to the heart, Where the sun shines fair on Carlisle wall;
pp
He pierc'd her brother to the heart, Where the sun shines fair on Carlisle wall;
He pierc'd her brother to the heart, Where the sun shines fair on Carlisle wall;
He pierc'd her brother to the heart, Where the sun shines fair on Carlisle wall; So
f
So perish all would true love part, That Love may still be Lord of all. That
So perish all would true love part, That Love may still be Lord of all. That
So perish all would true love part, That Love may still be Lord of all. That
pe-rish all would true love part, That Love may still be Lord of all. That
cres:
Love may still be Lord of all. That Love may still be Lord of all.
Love may still be Lord of all. That Love may still be Lord of all.
Love may still be Lord of all. That Love may still be Lord of all.
Love may still be Lord of all. That Love may still be Lord of all.
p


PIU ANDANTE E LEGATO.
p
pp
And then he took the cross di-vine, Where the sun shines fair on Carlisle wall; And
And then he took the cross di-vine, Where the sun shines fair on Carlisle wall; And
And then he took the cross di-vine, Where the sun shines fair on Carlisle wall; And
And then he took the cross di-vine, Where the sun shines fair on Carlisle wall; And
cres:
f
died for her sake in Pa-les-tine, So Love was still the Lord of all. So
died for her sake in Pa-les-tine, So Love was still the Lord of all. So
died for her sake in Pa-les-tine, So Love was still the Lord of all. So
died for her sake in Pa-les-tine, So Love was still the Lord of all. So
Love was still the Lord of all. So Love was still the Lord of all.
Love was still the Lord of all. So Love was still the Lord of all.
Love was still the Lord of all. So Love was still the Lord of all.
Love was still the Lord of all. So Love was still the Lord of all.


Tempo 1º
Now all ye lovers that faithful prove, The sun shines fair on Carlisle wall;
Pray for their souls who died for love, For Love shall still be Lord of all. For Love shall still be
Lord of all. For Love shall still be Lord of all.
p
pp
ppp
cres:
ff

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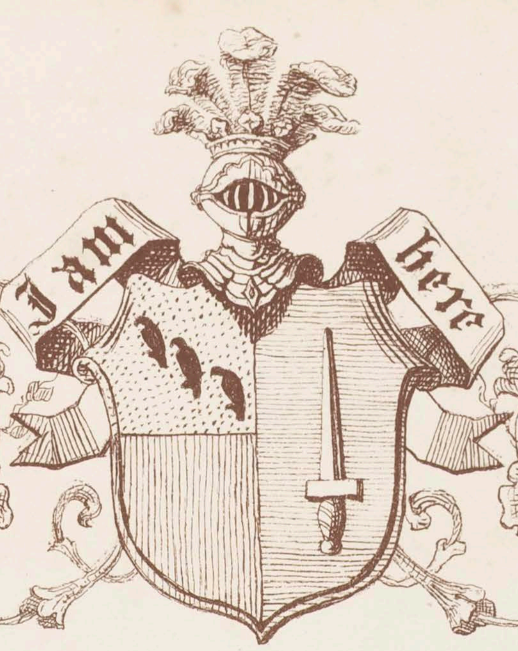

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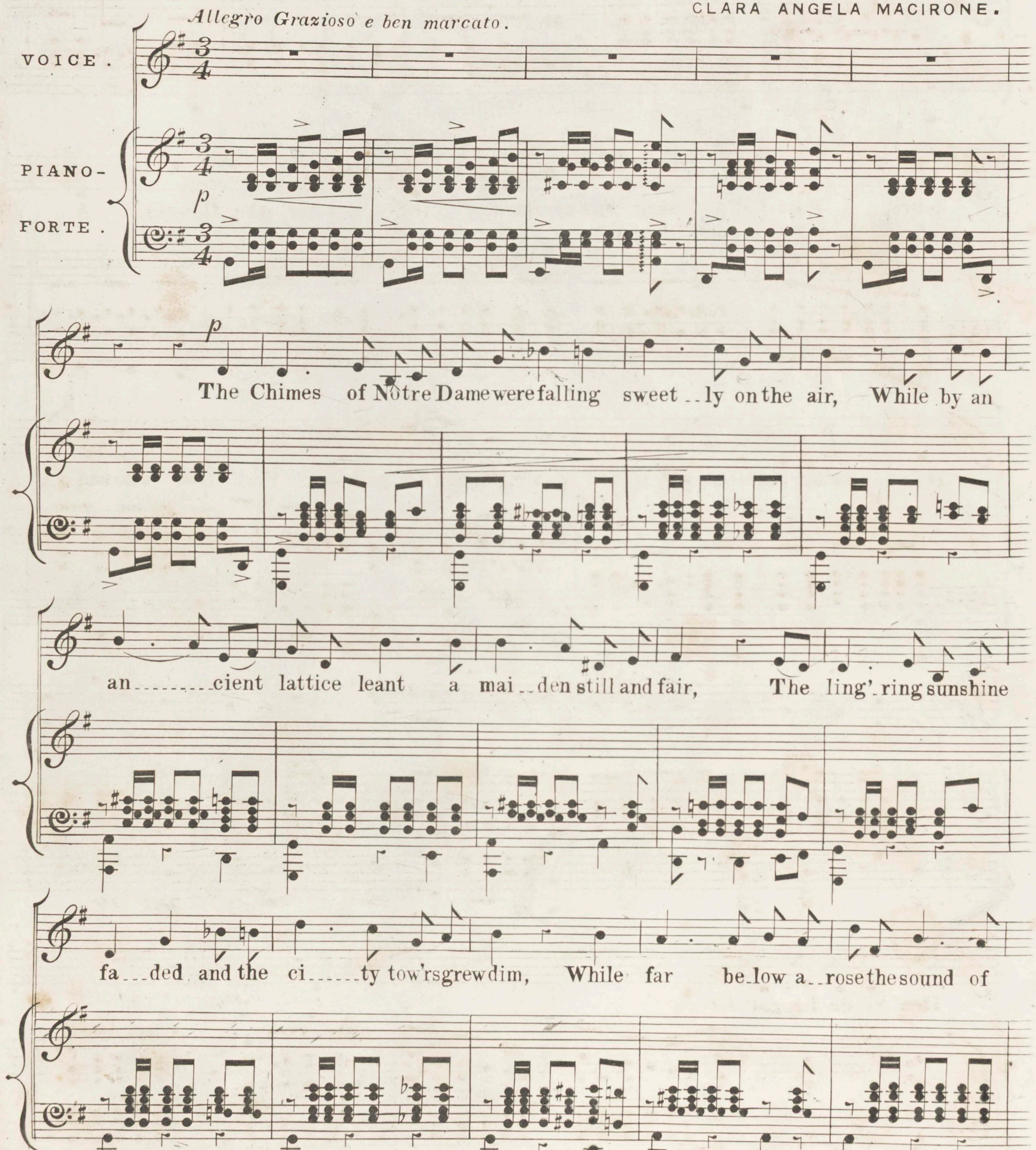
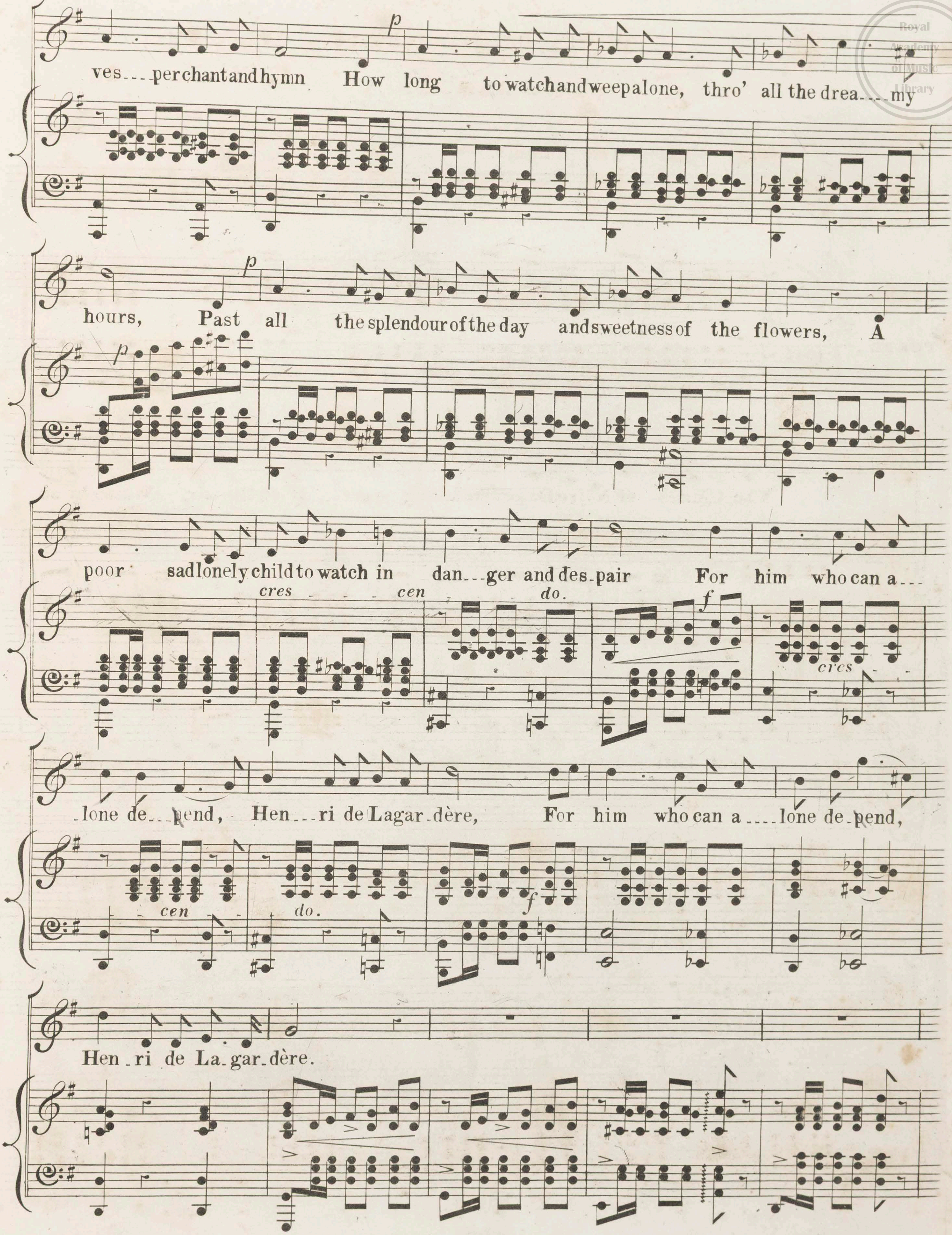
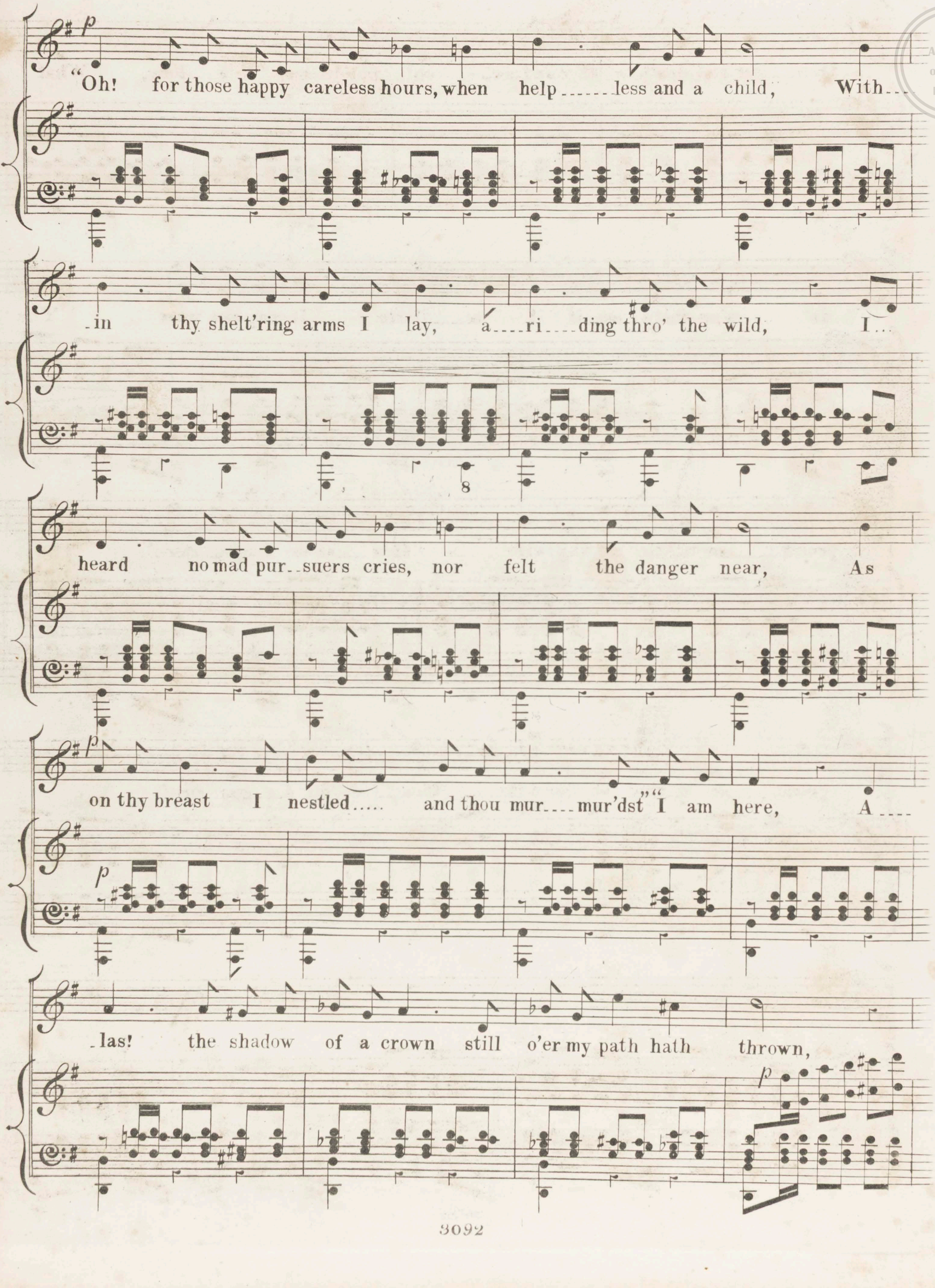
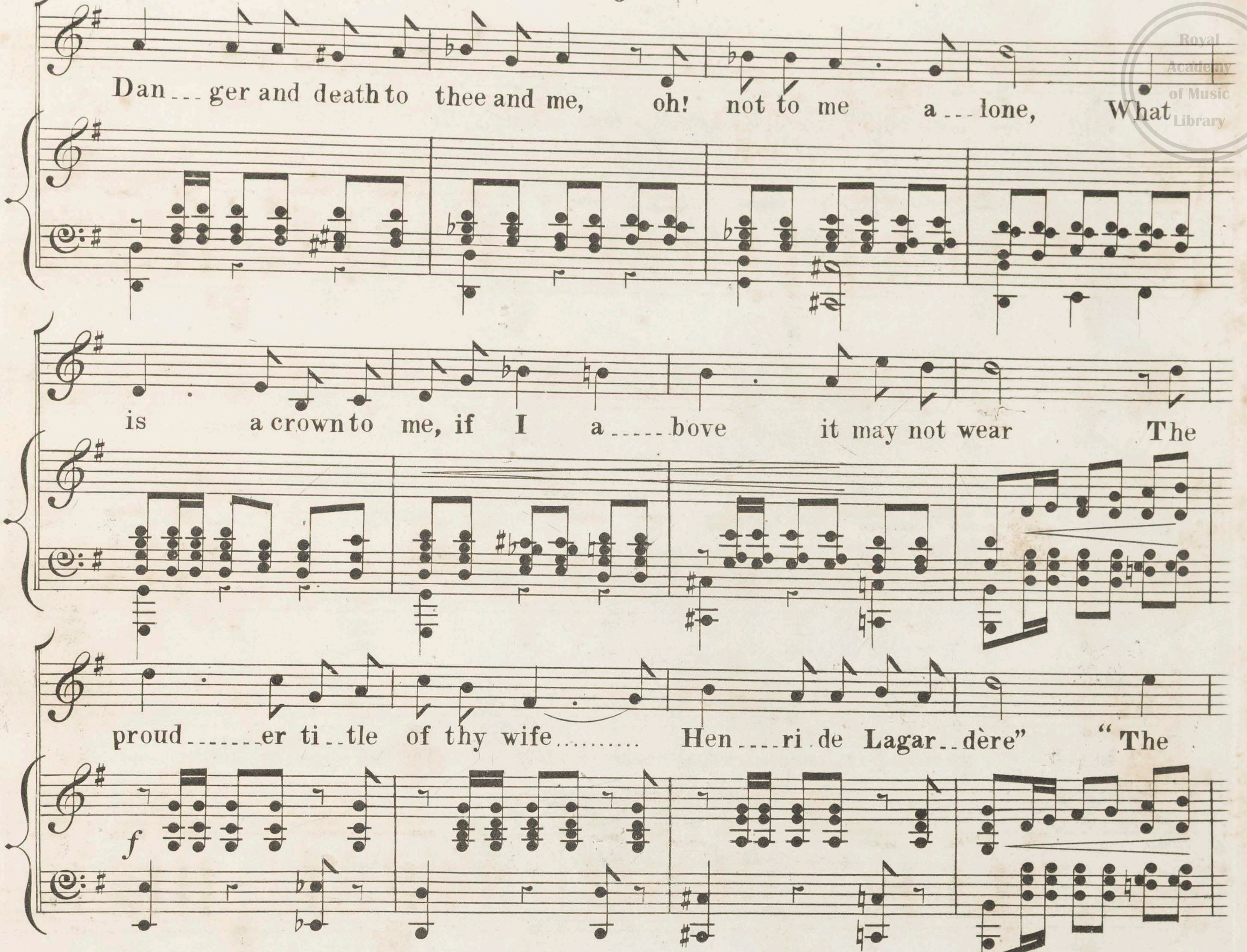
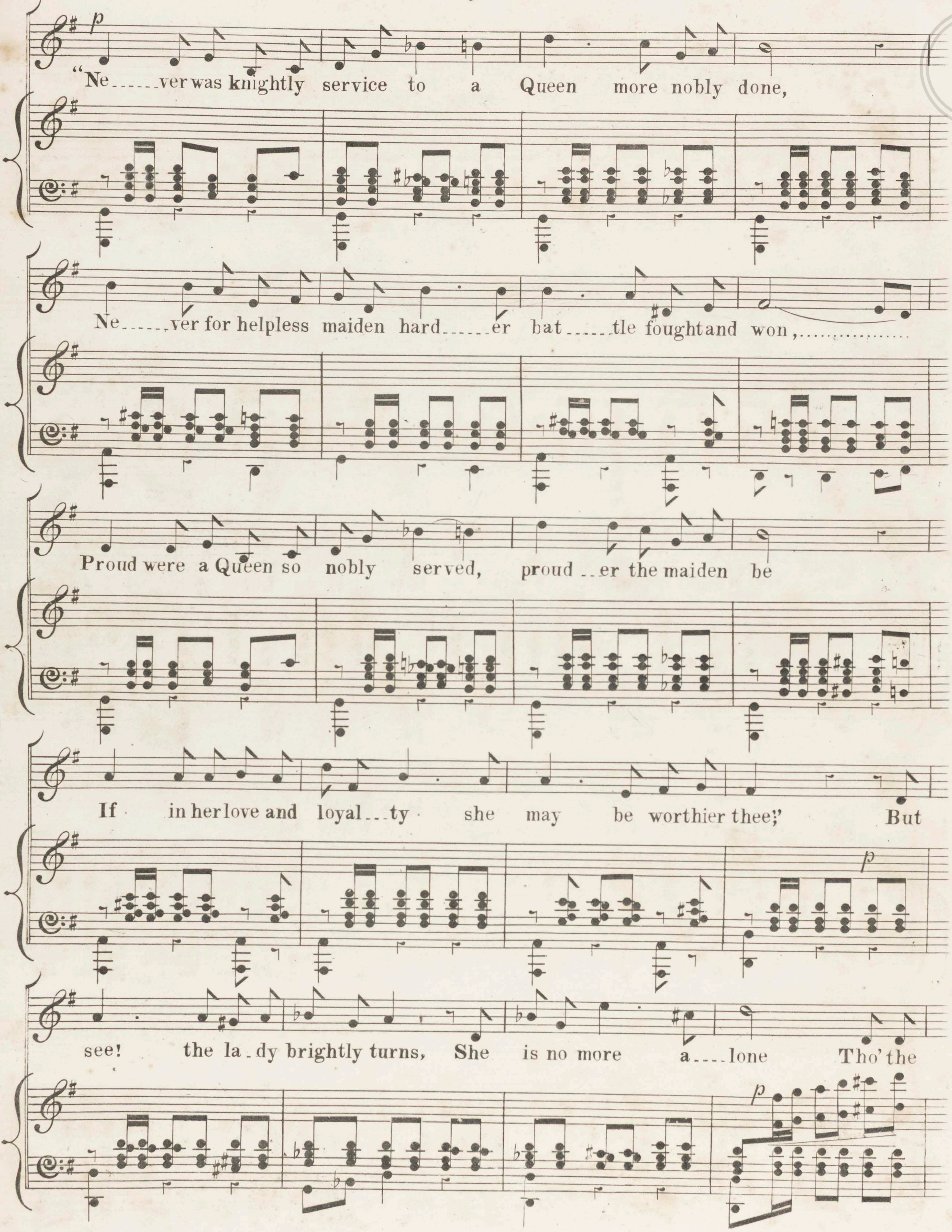
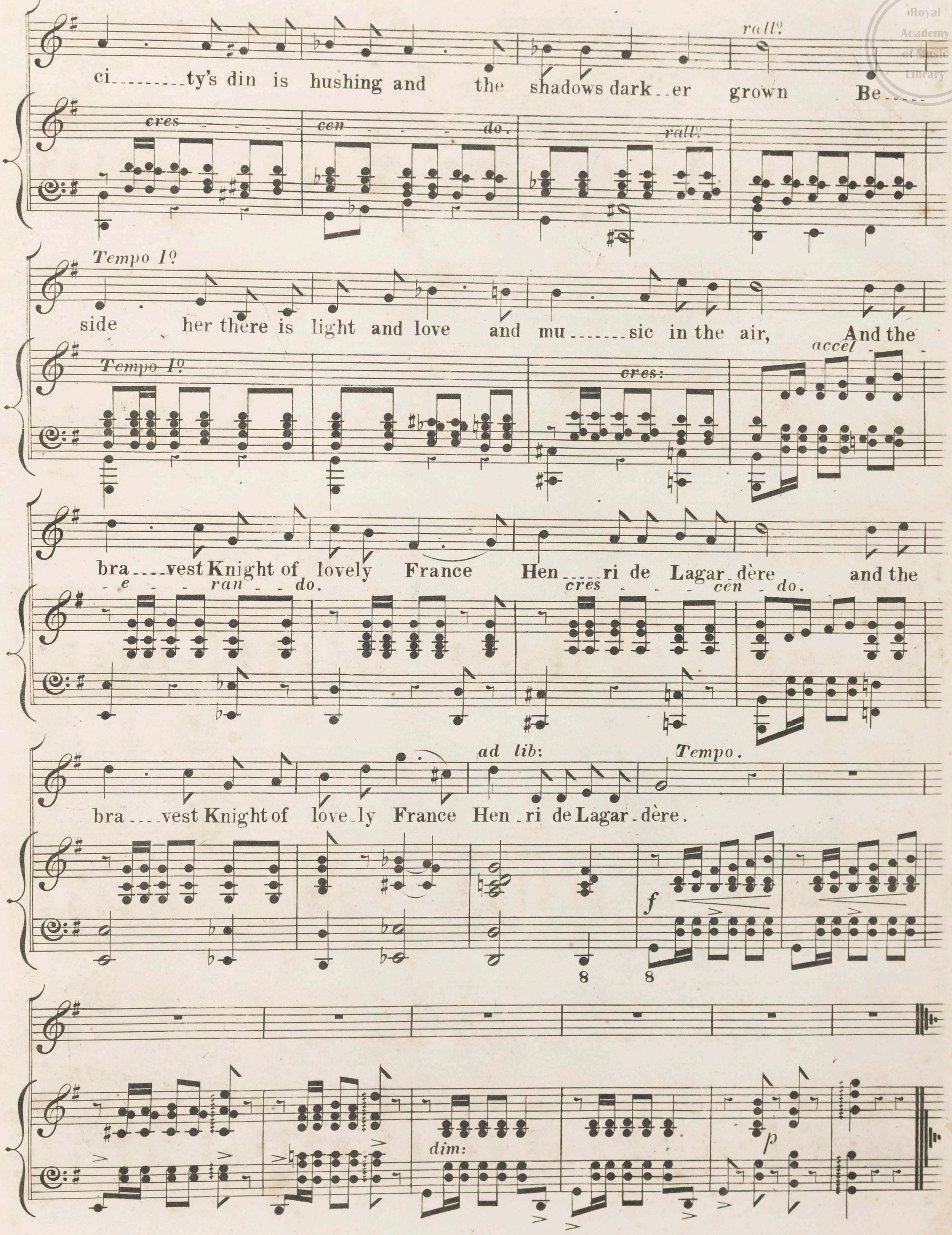

Allegro Grazioso e ben marcato.
VOICE.
PIANO-
FORTE.
p
p
The Chimes of Notre Dame were falling sweet - ly on the air, While by an
an - - - - cient lattice leant a mai - den still and fair, The ling'ring sunshine
fa - ded and the ci - - - ty tow'rs grew dim, While far be - low a - rose the sound of


ves...per chant and hymn How long to watch and weep alone, thro' all the drea...my
p
hours, Past all the splendour of the day and sweetness of the flowers, A
p
poor sad lonely child to watch in dan...ger and des.pair For him who can a...
cres - - - cen - - - do.
f
cres
.lone de...pend, Hen...ri de Lagar.dère, For him who can a....lone de.pend,
cen - - do.
f
Hen.ri de La.gar.dère.


p
"Oh! for those happy careless hours, when help...... less and a child, With...
.in thy shelt'ring arms I lay, a....ri....ding thro' the wild, I...
heard no mad pur..suers cries, nor felt the danger near, As
p
on thy breast I nestled..... and thou mur....mur'dst" "I am here, A....
.las! the shadow of a crown still o'er my path hath thrown,
8
p
p
p


Dan...ger and death to thee and me, oh! not to me a...lone, What
is a crown to me, if I a.....bove it may not wear The
proud.......er ti..tle of thy wife......... Hen....ri de Lagar..dère" "The
proud.......er ti..tle of thy wife.... Hen....ri. de La..gar..dère"
f
8


p
"Ne......ver was knightly service to a Queen more nobly done,
Ne......ver for helpless maiden hard......er bat......tle fought and won,..................
Proud were a Queen so nobly served, proud ..er the maiden be
If in her love and loyal...ty she may be worthier thee;' But
p
see! the la_dy brightly turns, She is no more a....lone Tho' the
p


ci_ _ _ty's din is hushing and the shadows dark_ _er grown Be_ _
rall°
cres - - - cen - - - do.
rall°
Tempo I°
side her there is light and love and mu_ _ _sic in the air, And the
Tempo I°
cres:
accel
bra_ _ _vest Knight of lovely France Hen_ _ri de Lagar_dère and the
- e - ran - do.
cres - - - cen - do.
bra_ _ _vest Knight of love_ly France Hen_ri de Lagar_dère.
ad lib:
Tempo.
f
8
8
dim:
p

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ACT 4. SCENE 1.

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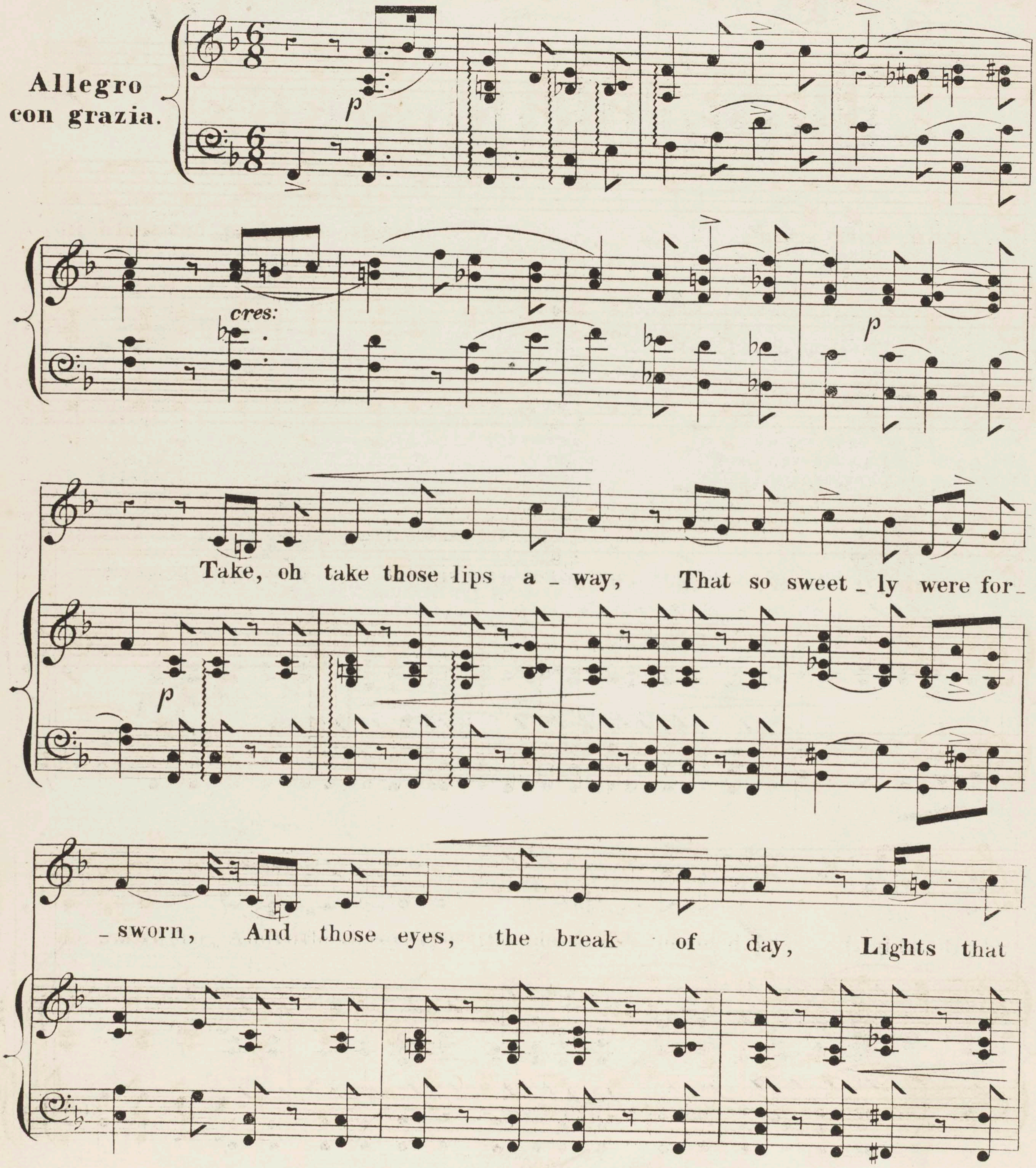
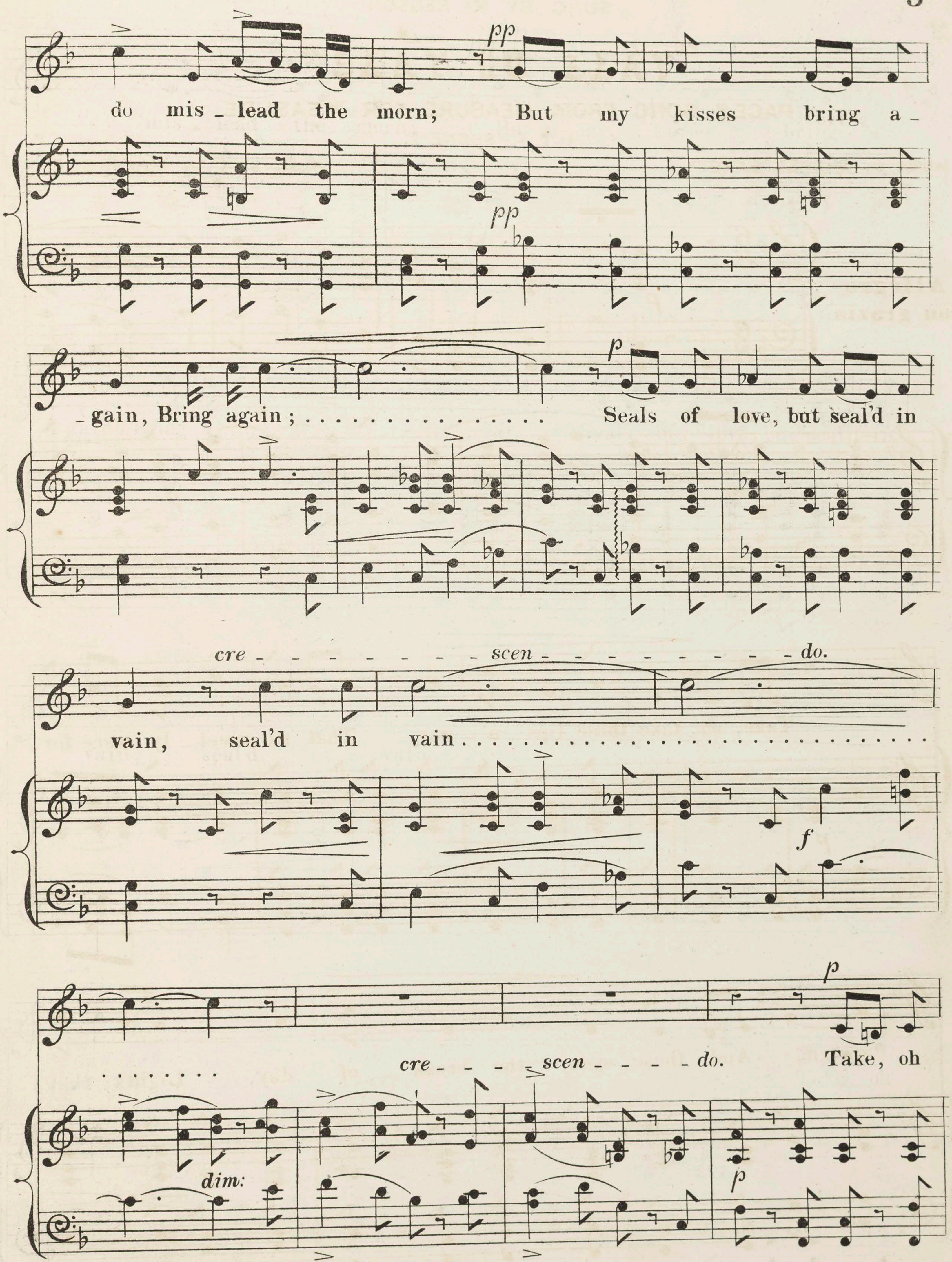

Allegro con grazia.
p
cres:
p
Take, oh take those lips a_way, That so sweet_ly were for_
p
_sworn, And those eyes, the break of day, Lights that


do mis - lead the morn; But my kisses bring a -
- gain, Bring again; .... Seals of love, but seal'd in
cre - - - - - - - - scen - - - - - - - - - do.
vain, seal'd in vain ....
cre - - - - scen - - - - do. Take, oh
pp
p
f
dim:

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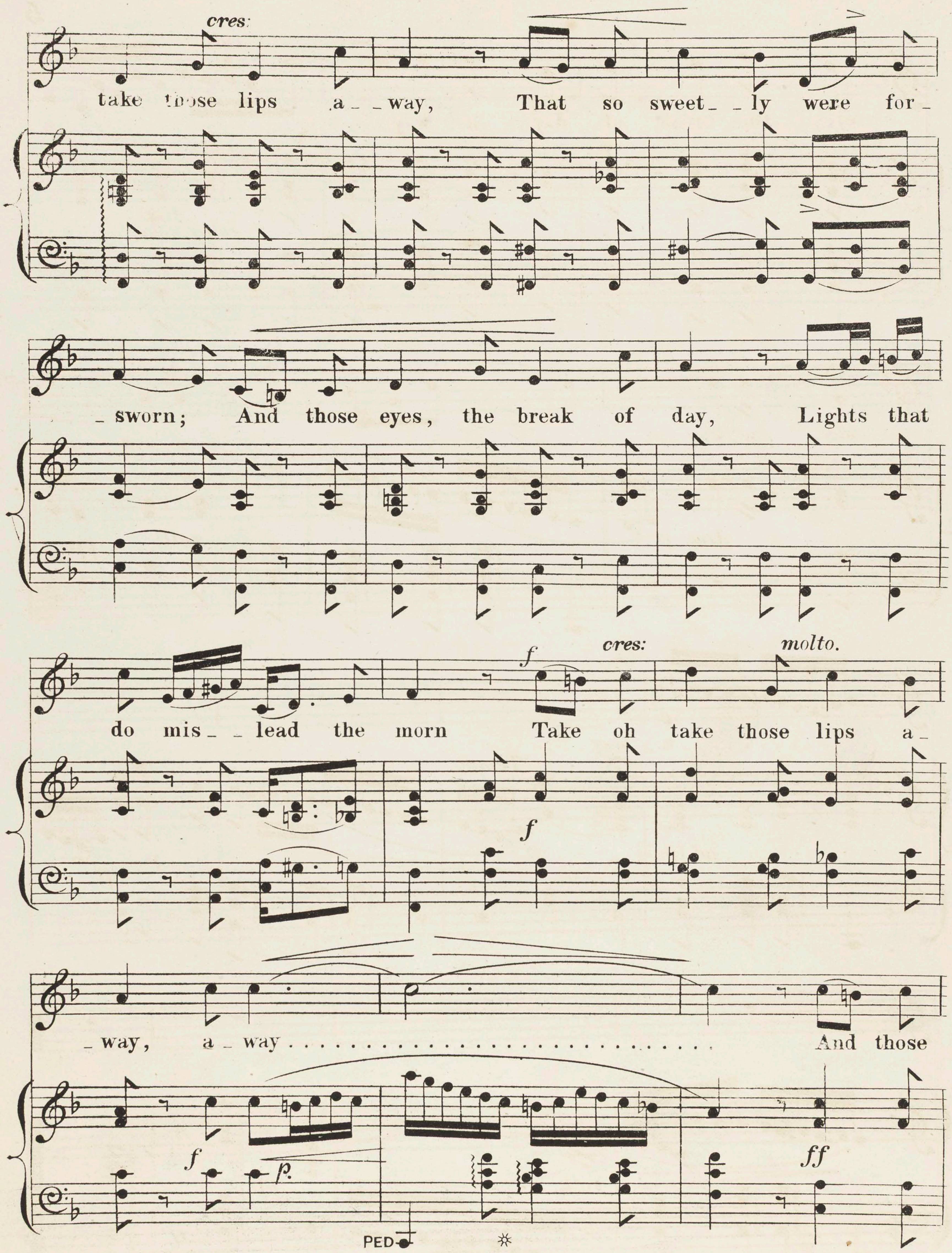
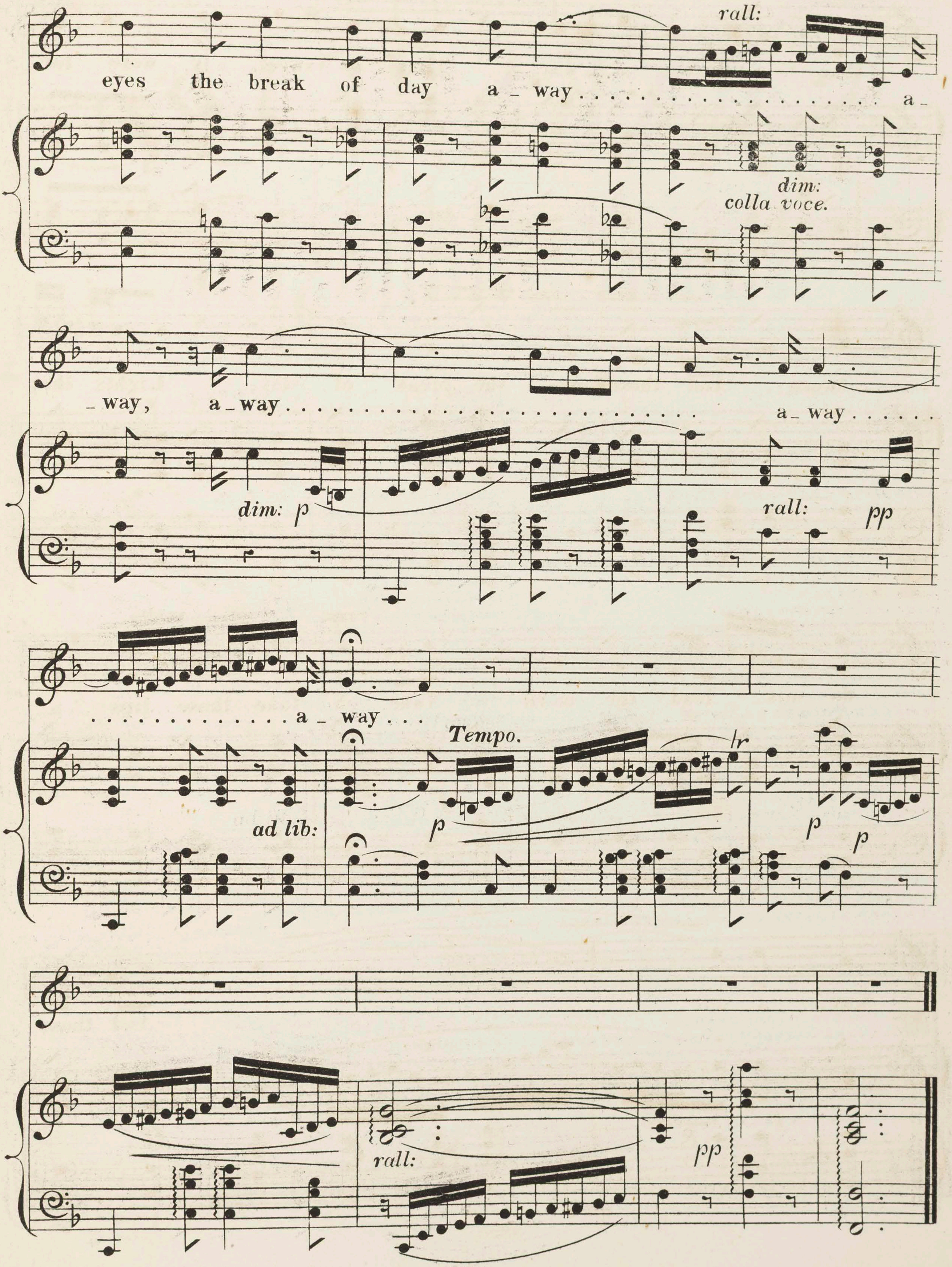

cres:
take those lips a_ _way, That so sweet_ _ly were for_
_sworn; And those eyes, the break of day, Lights that
f
cres:
molto.
do mis_ _lead the morn Take oh take those lips a_
f
_way, a_way.............................. And those
f
p.
ff
PED.
✲


rall:
eyes the break of day a_way . . . . a_
dim:
colla voce.
_way, a_way . . . . a_way . . . . . .
dim: p
rall: pp
. . . . a_way . . .
Tempo.
ad lib:
p
p p
rall:
pp

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Nº 1 ,	THOU SOFT-FLOWING AVON	ODE TO SHAKSPEARE, 1769	SONG	ARNE	2 . 0
2 ,	BLOW, BLOW THOU WINTRY WIND	AS YOU LIKE IT	———	Dº	1 . 6
3 ,	WHERE THE BEE SUCKS	TEMPEST	AIR	Dº	1 . 6
4 ,	WHEN DAISIES PIED (THE CUCKOO SONG)	LOVE'S LABOUR'S LOST	SONG	Dº	1 . 6
5 ,	SHOULD HE UPBRAID	TAMING OF THE SHREW	———	BISHOP	3 . 0
6 ,	BID ME DISCOURSE	VENUS AND ADONIS	———	Dº	3 . 0
7 ,	BY THE SIMPLICITY OF VENUS' DOVES	MIDSUMMER-NIGHT'S DREAM	———	Dº	1 . 6
8 ,	IT WAS A LORDLING'S DAUGHTER	PASSIONATE PILGRIM	———	HORN	3 . 0
9 ,	COME, LIVE WITH ME, AND BE MY LOVE	COMEDY OF ERRORS	———	BISHOP	1 . 6
10 ,	WITH THEE FAIR SUMMER'S JOYS APPEAR	MERRY WIVES OF WINDSOR	———	WELSH AIR	1 . 6
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12 ,	WHO IS SYLVIA	TWO GENTLEMEN OF VERONA	———	SCHUBERT	3 . 0
13 ,	DOUBT, O MOST BEAUTIFIED (HAMLET'S LETTER TO OPHELIA)	HAMLET	———	KELLY	1 . 6
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17 ,	IF MUSIC BE THE FOOD OF LOVE	Dº	———	CLIFTON	3 . 0
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20 ,	LO! HERE THE GENTLE LARK	VENUS AND ADONIS	SONG	BISHOP	3 . 0
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43 ,	O HAPPY FAIR	A MIDSUMMER-NIGHT'S DREAM	TRIO	SHIELD	3 . 0
44 ,	SIGH NO MORE, LADIES	MUCH ADO ABOUT NOTHING	QUINTETT or TRIO	STEVENS	3 . 0
45 ,	WHAT SHALL HE HAVE THAT KILL'D THE DEER	AS YOU LIKE IT	CHORUS	BISHOP	3 . 0
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50 ,	BLOW, BLOW THOU WINTER WIND	AS YOU LIKE IT	QUARTETT	STEVENS	3 . 0

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